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VOLUME 21, NUMBER 6

Effectiveness—Number One Requirement . . By M. K. Leggett 44
Christmas Greetings with Your Camera 46
Prescription for Portraits . . . . . By Larry Harmon 48
Plastics Photo Novelties . . . . . By Kenneth Murray 50
From a Student's Notebook 53
Shooting the Movie Screen . . . . . By Brooks Honeycutt 57
A New Start Through Photography . . . . By Fritz W. Neugass 58
How to Make Photo Calendars . . . . . By Elma Waltner 60
What You Should Know About Electricity . . By Walter E. Burton 101
An Eight-Year-Old's Success Story . . . . . By Clara M. Binder 104
Forecast for Tomorrow 106
Tabletop Titles for the School Yearbook . . . . By Dan A. Nickel 108
For 47 Years a Press Photographer . . . . . By Irwin Tress 113
Amateur Movie Section 131
Special Effects . . . . . By Leonard Clairmont 131
Editing Summer's Travelogue . . . . . By Ormal I. Sprungman 132
Movie Montages . . . . . By James R. Oswald 144
Enlarger Stand Cabinet . . . . . By Frank Hegemeyer 164

PICTURE SECTION

CHILDREN IN PICTURES 62
HOLIDAY SALON—Eight Pages in Full Color 75
CAMERA AROUND THE WORLD 90

Press 16
The Magazines 16
Popko 20
Candid Shots by the Editor 40
Trade Notes and News 114
Ward Pease Discusses Print Criticism . . . 118
Parallax Correction Aid for Movie Makers 147
New Home Movies 148
Home Movie Notes 156
Notes on the Picture Section 178
1947 Christmas Card Contest 192
China Makes Its Own 194
Picture Contest for Women Only 214
Camera Clubs 220
Color Set to Music 238
News Photography—Feminine Version . . 251
Popular Photography's Traveling Salons . . 257
New Books 264
Convention Pictures 268
Contests and Markets 280

COVER BY C. A. PETERSON. SEE PAGE 184.

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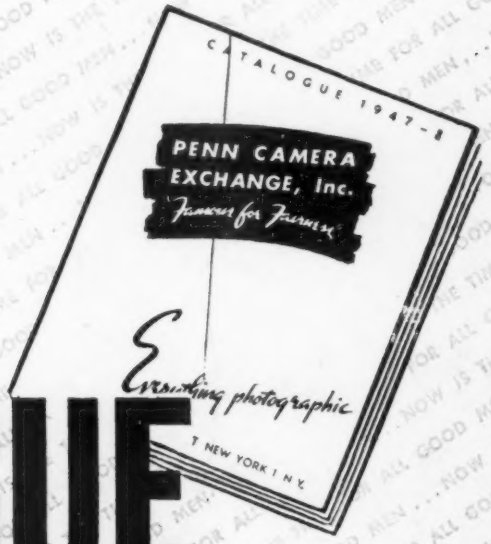

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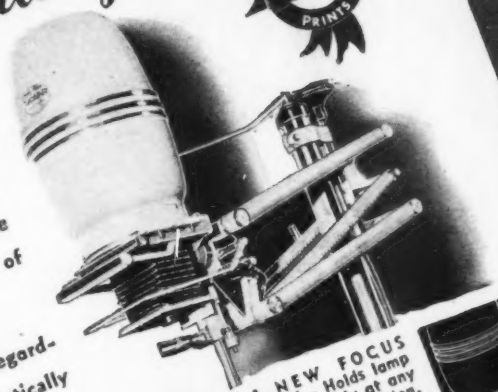

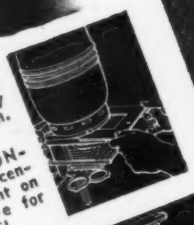

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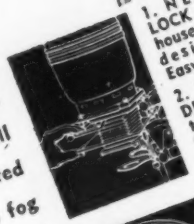

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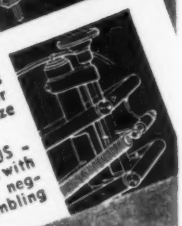

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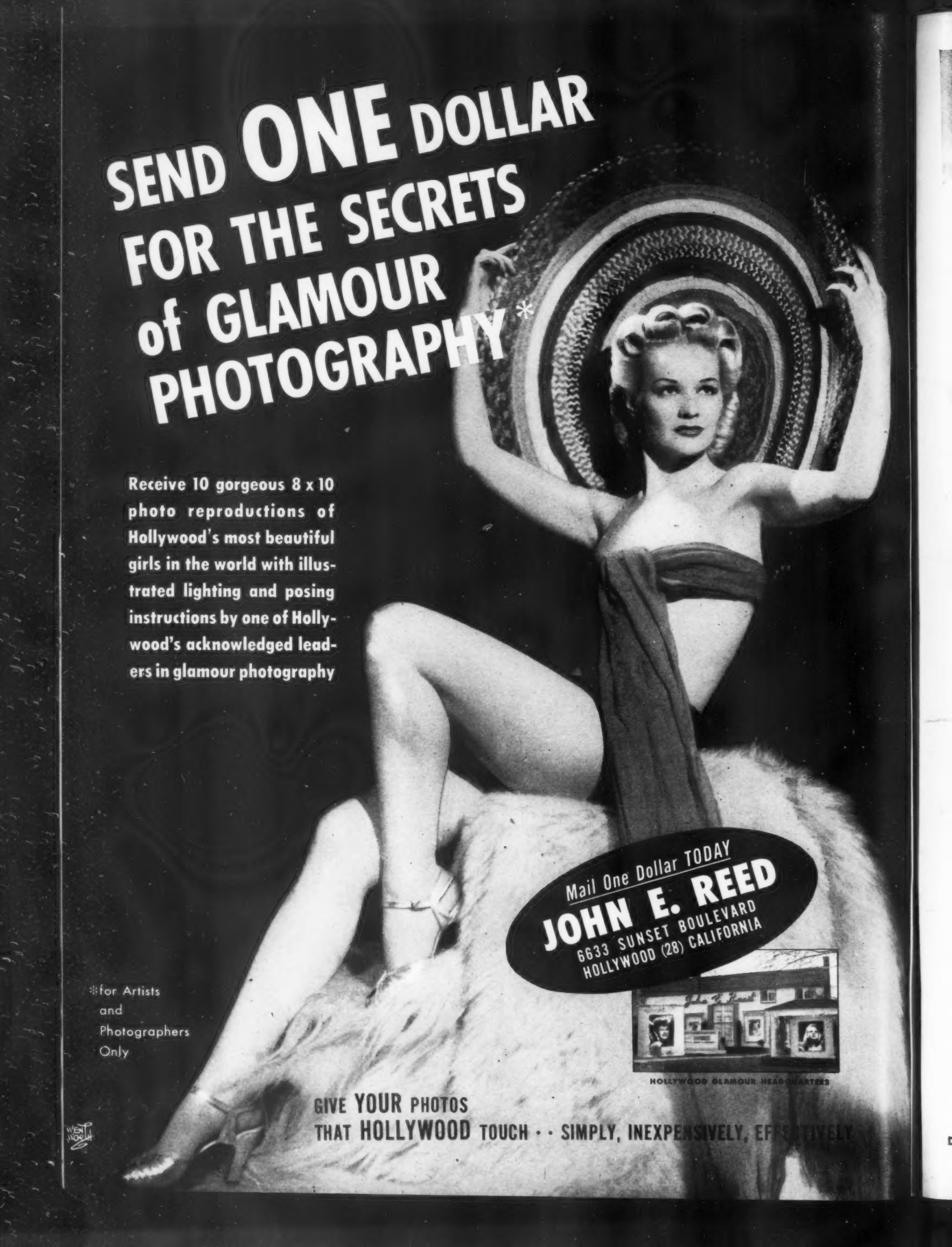
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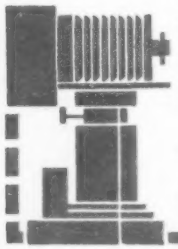

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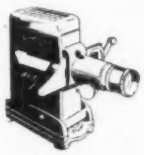

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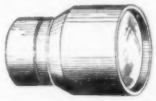

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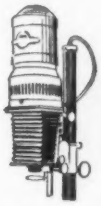

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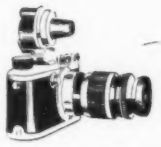

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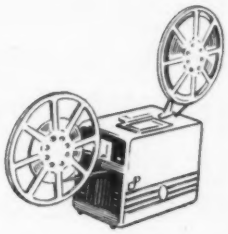

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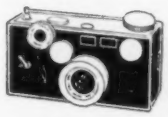

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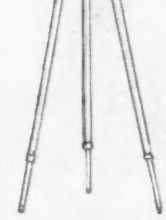

Wirgin Tripods 4-section from $5.75 plus tax
The world's most popular! All brass tubing *thrifty* and *versatile!* Other models too.

SENSATIONAL BARGAINS
in WAR SURPLUS OPTICS

ASSEMBLE YOUR OWN BINOCULARS!

NOTICE! If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

Complete Optics! Complete Metal Parts!
Save More than ½ Regular Cost

GOVT'S. 7 x 50 BINOCULARS

Here's an unusual opportunity to secure a fine set of Binoculars at a substantial saving of money. Offered here are complete sets of Optics and Metal Parts for the 7x50 Binoculars. These components are new and all ready for assembly. We supply full instructions. Limit—1 set of Metal Parts and 1 set of Optics to a customer.

METAL PARTS—Set includes all Metal Parts—completely finished—for assembly of 7x50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy Binocular Carrying Case is optional with each set of Metal Parts.
Stock #841 P....$39.40 Postpaid, plus $4.80 for Case—**Total.....$44.20**

OPTICS—Set includes all Lenses and Prisms you need for assembling 7 x 50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.
Stock #5102-P—7 x 50 Optics.....**$25.00 Postpaid**

ARMY'S 6 x 30 BINOCULARS!

No Carrying Case with any Sets shown below. M-13A1 sets are waterproof model. M-3 sets are not waterproof. Limit—1 Set to a Customer on all Sets shown below.

COMPLETE OPTICS & METAL PARTS—Model M-13A1, 6 x 30 Binoculars. Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.
Stock #830-P.....$40.00 Postpaid, plus $8.00 tax—Total—$48.00

COMPLETE OPTICS & METAL PARTS—Model M-3, 6 x 30 Binoculars. The Optics in this set are new, perfect or near-perfect. Prisms have new low reflection coating. Factory mounted Eye Piece and Objective Assemblies not coated. Metal Parts are perfect, new, ready for assembly. When finished, this will look like a regular factory job, except a name has been filed off a cover plate. No machining required. Bodies factory hinged and covered.
Stock #831-P.....$35.00 Postpaid, plus $7.00 tax—Total—$42.00

METAL PARTS ONLY—Model M-13A1, 6 x 30 Binoculars. No Optics. Same Metal Parts as described for Stock #830-P.
Stock #832-P—6x30 Metal Parts **$25.00 Postpaid**

OPTICS FOR 6x30 BINOCULARS (No Metal Parts). Perfect and low reflection coated.
Stock #5130-P.....$15.00 Postpaid

SAME OPTICS AS ABOVE Coated, but slight seconds.
Stock #5124-P.....$12.75 Postpaid

Optics and Metal Parts are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.

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To Translate Millimeter measurements: 25.4 mm. equals one inch.

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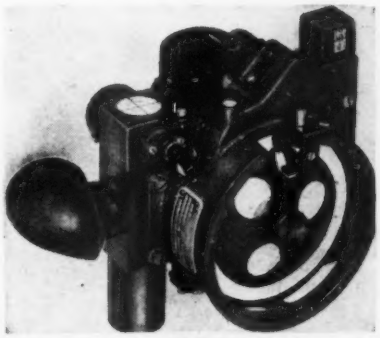
AS THIS!
BUBBLE SEXTANT
TYPE A-10



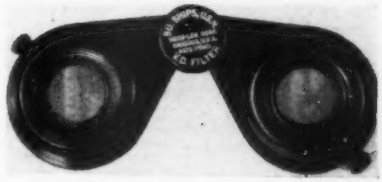
These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is wooden Carrying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells—not furnished) aux. 2-power Galilean Telescope, Allen wrench, 1 spare marking point. Wartime used, but where necessary completely repaired, collimated and put in good working order. Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: if not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.
Stock #924-P.....$12.50 Postpaid

Same SEXTANT as above, but new and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nighttime use. Govt. cost $217. We have checked Bubble and Collimation and guarantee perfect working order.
Stock #933-P.....$22.50 Postpaid

CONDENSING LENSES—Seconds, but suitable for Enlargers and Spotlights.
Stock #1061-P—6½" dia., 9" F.L.....**$2.50 Postpaid**
Stock #1082-P—4½" dia, 6½" F.L.....**70c Postpaid**

We Have a Limited Quantity of Condensing Lenses—seconds—ranging from 4½" to 8½" in dia. with various focal lengths. Send for Free Bulletin titled **"MISCELLANEOUS CONDENSING LENSES—P."**

POLARIZING VARIABLE DENSITY ATTACHMENT FOR BINOCULARS—



An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and overwater observations. Easily snapped on and off over the eye-cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.
Stock #20,000-P.....$2.00 Postpaid

Above Polarizing Attachment also adaptable to Govt. 6x30 Binoculars with substitution of special eye-cups.
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Contains wide variety of projects and fully covers the fascinating uses of all Lenses in sets listed above . . . only **$1.00 Postpaid.**

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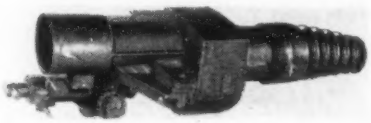
$15.00 BUYS A $500.00 TELESCOPE WITH BIG 3" OBJECTIVE—3 power instrument, brand new, with



plastics Optics and fixed focus. 23" long. Wt. 31 lbs. Wide field of view.
Stock #929-P.....$15.00 f.o.b. Chicago, Ill.
(Shipping Wt. about 70 lbs.)

MOUNTED PROJECTING LENS SYSTEM—F.L. 91.44 mm. (Just right for 35mm. Projectors). Speed of F 1.9. Outside dia. of mount at one end 60 mm. Length of mount 64 mm.
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Same Unit Without Polarizing Attachment
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85mm Leitz Wide Angle Elmar, ctd 123.20
Zeiss Super Ikonta A, CZ Tessar f3.5, cpld rf, case....$194.90
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Ideally suited for 4x5 Speed Graphic, giving an image two to three times that of an ordinary lens from the same viewpoint.

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620 Jiffy & Vigilant, sheath	Reg. 6.00	4.80
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620 Monitor, eveready	Reg. 8.50	6.80
Kodak Bantam, deluxe, eveready	Reg. 7.00	5.60
Brownie Reflex, deluxe, eveready	Reg. 3.75	3.00
8mm Keystone, sheath	Reg. 6.75	5.40
8mm Revere 88, sheath	Reg. 6.00	4.80
8mm Revere, eveready	Reg. 8.50	6.80
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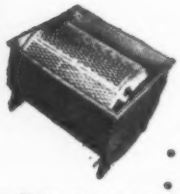
Cine 8mm Compartment Case, deluxe	Reg. 14.00	11.20
Complete Assortment of Gadget Bags from $3.95 up. Write us you needs.		



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OVER 100 8x10 PRINTS
Thoroughly Washed Every ½ Hour

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- Solid stainless steel construction with rolled edges and electrically welded seams.
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- Complete with hose fittings for hydraulic drive and overflow.
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Catalogs on request—Orders promptly filled.

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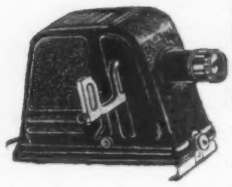

Give that Slide Enthusiast a slide projector that will give him years of enjoyment. All of these fine machines are BRAND NEW and priced for "GIFT-GIVING."

Spencer MK 100W, case. List $40.00. NOW $21.50
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Kodaslide IIa, 150W, ctd lens.....NOW $47.50
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HF Slide File, all metal, holds 300 slides. NOW $2.49

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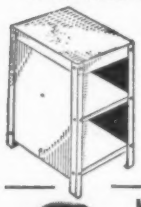
No. 21 Production Outfit: Entirely new, consists of four designs with 2x3" openings. $ 7.58
No. 22 Production Outfit is for the finisher who is serious about the Christmas Card business. It supplements the No. 21 set in that it has masks to accommodate vest pocket, square 620 and full 616 negatives, or a total of 20 Masks..... 18.67
Kodak Edge Tinting Outfit: It is designed to add color to your cards..... 2.92
Kodak Embossing Guide: For embossing your cards, giving them the professional look. .75
Paper: Azo Paper, double weight 4¼x5½, straight or deckle edged:
Per 25 sheets..... .40
Per 100 sheets. **$1.28** Per 500 sheets. 5.34
Kodabromide Paper, E or G double weight, straight edge only, 4¼x5½:
Per 25 sheets..... .49
Per 100 sheets. **$1.52** Per 500 sheets. 6.42
Greeting Envelopes:
Per 1000, unlined, white..... 4.50
Per 500, unlined, white..... 2.65
Per 100, unlined, white..... .90

NEW ALL STEEL UTILITY TABLE



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PRACTICABLE—DURABLE

A table that can be put to many uses and will make an IDEAL GIFT for the darkroom enthusiast. Made of Heavy Gauge steel, finished in brown enamel 30" High; 15" Wide; 15" Deep, 2 Shelves.

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- **Large Clear Magnified Image**
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The Ideal gift for the entire family. A low cost 8mm camera will provide many years of enjoyment, and everlasting memories. All of these fine cameras are BRAND NEW and FULLY GUARANTEED.

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Revere 8mm, Model 88, Wollensak f2.5 ctd lens 77.50
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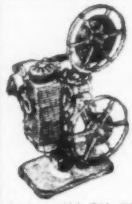
Revere Turret Model, B&L f2.8 ctd lens.. 110.00
Cinemaster II, Wollensak f2.5 ctd lens... 66.65

8MM PROJECTORS



We have, at the present time, a most complete stock of very fine, BRAND NEW, 8mm projectors. Give HIM the companion to his camera and he will be able to have many enjoyable hours for years to come.

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Bell and Howell "Master 400," f1.6 ctd lens, case 187.45
Ampro "A-8" 500W, f1.6 ctd lens, case 168.00
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No threading of film—just clip the film magazine into the camera and you are ready to go. Load or unload in daylight—change from color to black and white anytime. Your Perfex reels will become cherished possessions of the future.

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PRESS

By A. J. Ezickson

SELDOM has a murder trial been photographed so thoroughly. Ever since the trial of Beulah Overell, 18-year-old heiress and her 21-year-old boy friend, George (Bud) Collum, charged with the murder of Beulah's parents, Mr. and Mrs. Walter E. Overell, aboard their yacht in Newport Harbor, Calif., began last May hardly a flashbulb has been left unburned, hardly an angle left unshot in Superior Judge Kenneth E. Morrison's courtroom in the quaint sandstone courthouse at Santa Ana, Calif.

The thoroughness of the pictorial coverage has been the result of two important factors. First, the initiative and enterprise of photographers assigned to the trial by all four Los Angeles newspapers (*Times, Daily News, Examiner,* and *Herald & Express*) and the newsphoto syndicates. Second, the unprecedented cooperation of Judge Morrison. The photographers are unanimous in heralding his praises as a judge who, although he brooks no nonsense, allows full and complete coverage within the bounds of good taste on the theory that the public is entitled to know what goes on inside his courtroom.

Before the trial opened, cameramen from the Los Angeles papers and photo syndicates were worried. In that city most judges frown on courtroom pictures in general. None permitted the shooting of miniature cameras while court was in session. Obviously, such an attitude would throw coverage of the year's most famous murder trial into complete confusion. After sounding out Judge Morrison's attitude toward the press, representatives of the Los Angeles Press Photographers Association arranged a meeting with the jurist. At first he seemed reluctant, but in later talks he began to see the photographers' viewpoint. The judge was shown how miniature cameras worked and how little noise they made when the shutters clicked. He agreed it was so slight as not to disturb the proceedings. "I think that'll be all right," he said. "There is one thing, though, I insist on. I do not want a picture taken of myself on the bench." The photogs agreed, and have kept their word.

Steve Kellogg

Jackie Martin (with camera), first woman member of the White House News Photographers Association, was probably the most fetchingly attired photographer in camera history (she wears a Schiaparelli gown of black net and lace covered with metal dots and birds) as she covered the annual awards dinner of the Women's National Press Club held recently in Washington. Jackie is making an Electroflash of Mrs. Truman and Alice Rogers Hager, president of the Women's Press Club.

Acme

Leonard Bass, a news photographer on the Chicago Sun, takes notes while a tame robin roosts on his head. The robin just flew into the Phil Mick home in Chicago and took over as chief pet of the house.

Immediately another problem presented itself. The courtroom was inadequately lighted for candid exposures. The bulbs in the six ceiling fixtures gave only a dim glow, and the windows were painted green to keep out the bright glare of the Santa Ana sun. Judge Morrison, however, agreed to let the cameramen replace the incandescents in each fixture with a 500-watt 3200-degree Kelvin lamp, allowing them to shoot at one-fifth second at *f* 5.6 on Super-XX film. The jurist also readily gave his permission for the photographers to have a courthouse janitor install a flat board along the courtroom railing on which to rest cameras. He even reserved the first row of seats exclusively for photographers. The lamps were replaced daily so they would not burn out unexpectedly during the hearing. Not only did they give photographic illumination, but they greatly improved illumination of the whole courtroom for attorneys and shorthand reporters. The judge also issued special press credentials in the form of cards so his bailiff could check instantly on interlopers. During the taking of testimony, the lens boys were allowed to remain in the doorway of the juryroom, which gave them a wide angle of the entire courtroom scene and enabled them to get pictures impossible from any other angle or location. As many as 18 photographers have worked in the courtroom at one time. The cam-

(*Continued on page* 247)

The MAGAZINES

By Robert Fuhring

Executive Secretary of the American Society of Magazine Photographers

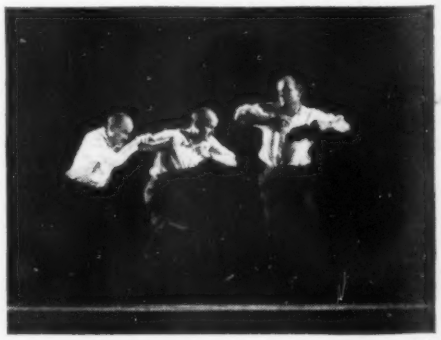
MATADOR MORRIS. NELSON MORRIS's trip to Mexico for *Holiday* involved coverage of fledgling bullfighters practicing with cows. Nelson was out one day industriously recording such a session in color, when one of the fighters handed him a cape and took over the camera. No man to be afraid of a cow, Nelson sallied forth, with the famous Fernando Lopez twenty feet behind him to give reassurance and shout instructions —in Spanish, which Nelson doesn't understand.

On the first pass, Nelson landed squarely on the rounded part of his anatomy. Furious, he went back, shook the cape menacingly, and backed the cow half-way across the ring. With shouts of *"Ole, ole! Gringo!"* sounding in his ears from the *hacienda,* Nelse smiled and started bowing to the left and right. Then the cow charged.

Back at the *hacienda,* they explained comfortingly to Matador Morris that cows are not like bulls. Oh, no! Cows are actually faster, more agile, and more dangerous, because they learn all the tricks in these practice sessions.

* * *

JOIN *LIFE* AND LEARN. *Life's* photographers have been going to school, of all things, to brush up on their technique. Although some of the nation's best speedlight men are on its staff, the magazine apparently has decided that stroboscopic light has become something that all kinds of photographers ought to know about.



Life

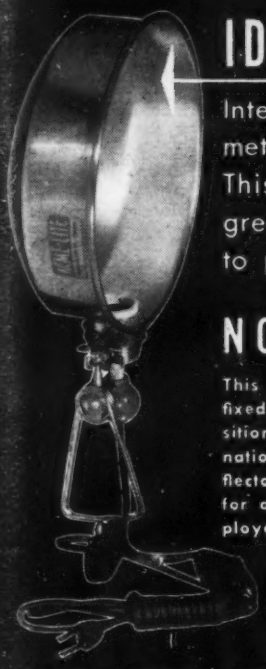
Frank Scherschel plays games with himself in Gjon Mili's studio under strobe lights while demonstrating use of the lights to fellow "Life" photographers.

With FRANK SCHERSCHEL and JAY EYERMAN as chief pedagogues, the classes of earnest scholars included MARGARET BOURKE-WHITE, NINA LEEN, RALPH MORSE, MARTHA HOLMES, KOSTI RUOHOMAA, Alfred Eisenstaedt, and Robert Kelley.

The sessions were held in Gjon Mili's huge 23rd Street studio, scene of jam sessions, art exhibits, and chow mein parties. Eyerman, who discussed use of strobe for color, said of the clinic:

"In the press of assignments, many

(*Continued on page* 259)



IDEAL FOR COLOR!

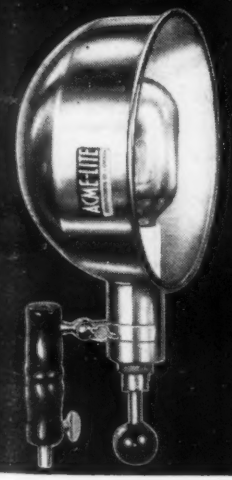
Interior finish is etched right into metal, controlling *character* of light. This superior surface possesses greater reflecting values that help to produce better color pictures.

NO. 2-VB PAN-LITE

This reflector has unorthodox panshape, with fixed focus for No. 2 bulb fitted in vertical position. Filament is fully exposed for better illumination and longer life. In color work, the reflector should be located close to camera lens for absolutely flat lighting. May also be employed effectively for background illumination.

NO. 250-B FLOR-LITE WITH STAND ADAPTER

Provides more effective floor lighting. The No. 250 reflector is firmly mounted on a decorative black steel base. An unusual feature is the Adapter and thumbscrew which permits the entire unit to slip over any stand where height is needed.



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The ideal universal portrait lite. Expressly shaped for the T-20 (500W) projection bulb, yet the unique Adjustable Socket arrangement permits exact focal centering of the No. 1 and No. 2 bulbs. Affords a refined and delicate, yet brilliant modeling lite medium that is without equal in portraiture. Virtually every lighting requirement can be met with a set of three Basic Lites.

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YOU can make indoor photography a delightful hobby or hard work. Know-how is important and so are good working tools. Good lighting equipment makes it easy to take good indoor pictures. Experience the thrill of taking better pictures with sturdy Lite Stands that won't tip—Reflectors that won't droop or sag—easy-to-operate lighting equipment designed to make indoor photography pay you dividends in profit and pleasure.

The Models shown on this page are typical ACME-LITE products. A glance at their unusual design and styling will tell you why they will help you to take better pictures tonite and always.

Write to us for our new booklet describing 30 ACME-LITE Models including the new Champion Lite Stands, portable MOV-E-LITE, and deluxe quartette of SAF-T-LITE Reflectors that won't droop or sag.

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CIROFLEX f3.5 in Alphax shutter, case	84.68
CIROFLEX f3.5 in Rapax shutter, case (60 days)	107.15
AUTO ROLLEIFLEX f3.5 Zeiss Tessar, case	375.00
ROLLEICORD f4,5 Triotar, case	165.00
GRAFLEX 2¼x3¼ RB, Ektar f4,5 lens	157.50

• MINIATURE CAMERAS •

ARGUS No. 21 f3.5 (newest Model), case	$ 58.08
Flash unit for above	8.75
ARGUS C-3 f3.5 W. flashgun, case	74.71
ARGUS A-2 f4.5, case	29.85
PERFEX 55 f2.8 (c), case	99.50
Flashgun	8.75
MERCURY II (½ 35mm) f2.7 (c), case	89.75
Flash holder	7.30
Rangefinder	9.75
CLARUS f2.8 (c) 1/1000 sec., case	122.50
Flashgun	8.75
KODAK 35 f4.5, case	63.22
KODAK 35 Rangefinder, case	95.08
KODAK 35 f3.5, case	65.53
IKONTA 35 Novar f3.5, 1/250 sec. and ER case	93.90
ROBOT II Xenar f2.8 lens and ER case	245.00

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LEICA IIIC Elmar f3.5 (c), case	$344.80
LEICA IIIC Summitar (c) f2 (new); 35mm Elmar f3.5 and finder (like new); 127mm f4.5 Leitz Wolcote (new) and accessory case	761.50
ELMAR 35mm f3.5 wide angle lens	123.20
ELMAR 90mm f4 lens	155.40
HEKTOR 135mm f4.5 lens	213.50

• FOLDING CAMERAS •

KODAK VIGILANT 620 Jr., Kodet lens	$20.20
KODAK VIGILANT 620 f8.8 lens	28.86
KODAK VIGILANT 620 f6.3 lens	36.36
KODAK VIGILANT 620 f4.5 lens	61.18
KODAK MONITOR f4.5 Kodamatic & case	76.26

• NEW ZEISS CAMERAS •

IKONTA B, 2¼x2¼, Novar f4.5 & case	$81.90
IKONTA B, 2¼x2¼, Novar f3.5 & case	90.90
IKONTA C, 2¼x3¼, Novar f4.5 & case	90.90
SUPER-IKONTA A, Tessar f3.5 & case	194.90

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BROWNIE REFLEX with flash holder, case	16.38
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ORDER PLENTY OF FILM V620	.33
PX or XX 620	.38
8 flash bulbs (with outfit only)	1.20
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V 127 film	.27
UNIFLASH CAMERA, flash unit, case	13.25
620 TARGET BROWNIE (V620 33c)	5.18
616 Target Brownie	5.75
PD16 Ansco Pioneer	8.34
PANDA (The NEW Ansco), 2¼x2¼	4.89

• PRESS CAMERAS •

2¼x3¼ BUSCH PRESSMAN (no lens)	$ 73.40
2¼x3¼ BUSCH PRESSMAN with Kalart Rangefinder f4.5 Wolcote Rapax shutter	171.25
CROWN GRAPHIC "23" Pacemaker, f4.5 Optar Kalart Rangefinder, Focuspot, Graflex Flashing Unit	267.47
SPEED GRAPHIC "23" Pacemaker, f4.7 Ektar equipped same as above	303.58
CROWN GRAPHIC "45" Pacemaker f4.7 Ektar, Kalart RF, Focuspot, Graflex, Solenoid	269.73
SPEED GRAPHIC "45" Pacemaker f4.7 Ektar, Kalart RF, Focuspot, Graflex, Solenoid	309.53

STUDIO CAMERAS (SUBJECT TO PROFESSIONAL DISCOUNT)

4x5 BRAND w 5¼" f4.5 Eurynar Caes	$145.00
4x5 KORONA COML' VIEW	56.00
5x7 KORONA COML' VIEW	65.00
EASTMAN 5x7 View 2-D	117.50
EASTMAN 8x10 View 2-D Case	133.50
Reducing Back 5x7, 8x10 for above	24.10
8-10 GROVER VIEW w Carl Meyer 12" f4.5 in Betax Shutter	275.00
14" f6.3 COML' EXTAR (c) in Synchro-Shutter	299.36
7½" f4.5 ILEX Paragon, Synchro-Shutter	136.10

FOR PROMPT REPLY PLEASE STATE YOUR EXACT REQUIREMENTS.

• FLASH GUNS •

DE MORNAY BUDD Press Model, Deluxe Reflector, Shield	$ 55.60
DE MORNAY BUDD for Synchro-Shutter Standard Reflector	19.95
KODAK Flash Holder for Synchro-Shutter, Battery	11.38
MENDELSON Flashing Unit for Synchro-Shutter	15.80
MENDELSON Flashgun Model E, all shutter	28.25
GRAFLEX Flashing Unit for Synchro-Shutter	24.62
HEILAND—R Press Model Synchronizer	38.95
KALART Auto Master, all shutters	24.60
KALART Master Flashing Unit, all shutters	14.50
KALART Synchro strobe release	16.00
KALART Focuspot, for rangefinders	15.25
ABBEY 4X Press-gun	33.35
WABASH Electroflash, A.C. Portable	167.50
KING SOL Electronic Portable battery model	250.00

• EXPOSURE METERS •

WESTON MASTER II (Universal and Cine) (case $2.00)	$ 29.67
GENERAL ELECTRIC DW 58 (case $1.75)	19.95
New ASA Hood for above	5.50
GENERAL ELECTRIC PR-1 (New Model) (Case $2.50)	32.50
DeJUR LIFETIME (New Model) (Case, $2.50)	32.50
DEJUR Model 6A Meter and Case	18.50
SKAN Meter and Case	12.95
WESTON Photographic Analyzer	100.00

• SLIDE PROJ. 35mm (2x2) •

KODASLIDE MASTER (1000 w. case)	$181.00
KODASLIDE No. 2A—150 Watt*	47.50
Case for No. 2A	8.80
KODASLIDE Nc. 1—100 Watt*	21.10
Case for No. 1	4.55
*Redy-Mount changer for either	17.50
ARGUS PA Proj. 100 Watt	27.75
Case for Projector	4.85
GOLDE NU-MANUMATIC 300 w case	76.70
GOLDE FIL-MATIC 300 w Rollfilm holder, case	93.64
B&H DUO MASTER 300 w case	130.00
B&H SLIDEMASTER 500, 750, 1000, w case	285.00
AMPRO SLIDE Proj. 300 w case	70.25
SVE TRI PURPOSE AAA 300 w case	80.00
SVE-AK (takes Redy-mount changer) 300 w case	74.30
SVE DD (same as AAA) 150 w case	68.50
SVE RK (same as AK) 100 w case	39.95
Remote control for Kodaslide No. 1	30.00

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KODAK Precision A 2¼x3¼	$116.67
KODAK Precision B 4x5	157.50
LEITZ Focomat 1B (35mm)	168.00
FEDERAL Model 312 w 3½" f6.3	53.00
FEDERAL Model 315 w 3½" f4.5	89.50
FEDERAL Model 250 w 3½" f4.5 (closeout)	69.50
SOLAR Model 120 w 3½" f4.5 ILEX	82.25
SOLAR Autofocus (2¼x3¼) 3½" f4.5 WOLCOTE	163.82
SOLAR Studio 5x7 w 6⅜" f4.5 Proj. Anastigmat	133.82
OMEGA 4x5 D-II (color head)	194.80
DEJUR VERSATILE No. 1 (2¼x3¼) with 3½" f4.5 lens	146.55
DEJUR VERSATILE No. 2 (2¼x3¼) with 3½" f4.5 (special closeout)	99.00
DEJUR 4x5 Professional with UNIVERSAL Negative Carrier	183.75
8x10 OMEGA (Navy Surplus—Brand New) Enlarger with 12" f6.3 lens. Only one left	500.00

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Bell & Howell Sportster f2.5	$102.61
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Bolex L-8 Switar f1.5 and case	240.63
Bolex H-8 Switar f1.5 and case	481.42
Cinemaster II f1.9	96.75
Revere 88 f2.5	77.50
Revere 88 f1.9	104.50
Revere 99 Turret f2.8	110.00
Revere 99 Turret f1.9	137.50
Revere 70 Magazine f2.8	137.25
Keystone K-8 f2.5	64.50
Keystone K- f1.9	91.50

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FOR B & H SPORTSTER

1" f2.7 T.H.C. focusing mount	$74.13
1" f1.9 Kodak Anas. (Coated)	85.17
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1" Yvar f2.5	$68.25
1" f1.9 Kodak Anas. (Coated)	85.17
38mm f2.5 Kodak Anas. (Coated)	63.33

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1½" f3.5 Wolcote foc. mt. and Yellow Filter	$39.50
1½" f2.5 (Coated) foc. mt. APOS	42.20
38mm f2.5 Kodak Anas. (Coated)	63.33
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• 8mm PROJECTORS •

New Arrival KODASCOPE 8-90, 750 watt	$175.00
DeJUR "1000" Case	174.00
B&H FILMO MASTER "400", case	187.50
B&H PICTUERMASTER 750W	262.00
AMPRO A-8, case	168.00
KEYSTONE R-8, 500 Watt	74.50
KEYSTONE K-108, 750 Watt (new model)	138.50
UNIVERSAL PC-500	69.50
REVERE 85 DeLuxe 750 Watt	120.00

• 16mm MOVIE CAMERAS •

KEYSTONE 16mm, Wol. f2.5, case	$ 84.50
KEYSTONE 16mm, Wol. f1.5, case	117.50
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B & H Automaster f1.9, case	357.50
BOLEX H-16 frame counter, K.A. f1.9, case	409.17
MAGAZINE CINE KODAK 16 f1.9, case	195.00
BOLEX H-16 with frame counter; 1" f1.4 Switar-Ambol Focus R.F.; 17mm f2.7 Wolcote Wide Angle 6" f4.5 Dallmeyer and Bolex 6" finder; Deluxe Emmett Case	753.90

• 16mm MOVIE LENSES •

LENS SPECIFICATIONS	For Cine Kodak	For Any 'C' Mt. Camera
1" f1.9 K. Anas. (C) in "C" Mount		$ 81.67
2" f1.6 Cine Kodak Tele-Lens	$120.75	119.58
2½" f2.7 for CineKodak Tele-Lens	86.75	84.58
4" f2.7 for CineKodak Tele-Lens	106.17	105.00
6" f4.5 for CineKodak Tele-Lens	118.42	117.25
6" Dallmeyer f4.5 CineKodak Tele-Lens	.....	100.00
6" f4.5 Hugo Meyer Tele-Megor (slightly used)	.....	60.00
EK Wide Angle, 15mm, f2.7	74.08	
Wollensak 17mm, f2.7	.....	55.42

• 16mm SILENT PROJECTORS •

KODASCOPE 16—10 and case	$126.75
KODASCOPE 16—20 and case	225.00
B & H DIPLOMAT 750 Watt and case	273.30
B & H SHOWMASTER and case	312.95
AMPRO Imperial "20" and case	276.00
KEYSTONE, K-160 and case	130.00

• SOUND PROJECTORS •

B&H FILMOSOUND 179E CORDOMATIC	$603.50
AMPRO Century 10	460.00
AMPRO Premier 20	540.00
KODASCOPE FS-10-N (New Model)	500.00
RCA Deluxe PG-201	541.50
DEVRY Deluxe RS-ND 30	$59.50

• MOVIE ACCESSORIES •

Eastman Kodak "C" Mount Adapters	$ 8.75
Focusing Finder for Magazine 16 for Cine Kodak	25.08
Focusing Finder for Magazine 8 for Cine Kodak	21.58
Cine Kodak Master Editing Outfit, consisting of Master Rewinds, Splicer, Viewer and All-Metal Baseboard	71.35
Cine Kodak Senior Editor and Viewer	52.00
16mm Craig Projecto-Editor, consisting of Splicer, Master Rewinds, and Movie Viewer	87.50
8mm Craig Projecto-Editor, consisting of Splicer, Master Rewinds, and Movie Viewer	70.00
Cine Kodak Titler	8.75
Cine Kodak Tripod and Case	57.50
Cine Kodak Tripod Truck	64.17
Senior Kodaflector, Model II	26.25

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THIS MONTH
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DECEMBER

A Study of the Medalist

A complete and thorough description of the Kodak Medalist. All the uses and adaptabilities of this versatile camera are discussed and analyzed from the standpoint of individual requirements. All operating data and explanations are given in detail, and the result is an interesting and valuable story to the owner of or any one interested in this camera.

This is the second in the exclusive PHOTOGRAPHIC AGE series on outstanding cameras. For the purpose of helping you select new equipment and discover greater adaptabilities of that which you already have, these articles will be invaluable. Send in your subscription to PHOTOGRAPHIC AGE today and get in on the newest things in photography!

Water for Photography

Pause a moment and think about that water running through your film bath. It's just water, sure, but other than watching its temperature, too many people give it no further thought. This story will give you a lot of surprises as to the number of ways water can help or hinder your work. Find out how the water you use can be classified—what can be done to improve it—what impurities to beware of—what types of water filters will help you. Send in your subscription to PHOTOGRAPHIC AGE today and don's miss this valuable information!

Why not give yourself a Christmas Gift of a subscription to PHOTOGRAPHIC AGE? Have this value-packed magazine delivered to your door every month. Fill out and mail the coupon below and your first issue will be mailed to you immediately.

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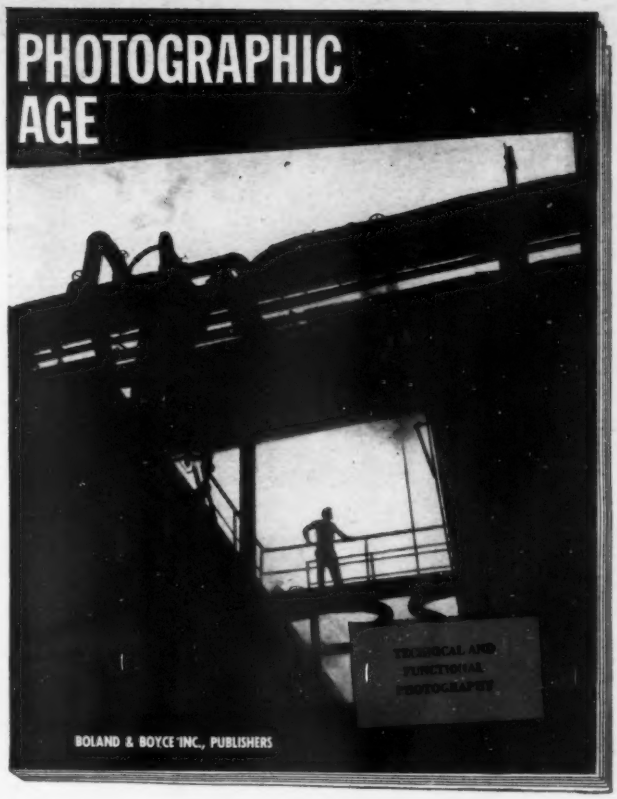

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PIX-QUIZ

Here is another edition of our monthly Pix-Quiz, accompanied by the usual set of Popko illustrations designed to amuse and confuse. Sharpen a fresh pencil, concentrate, and try for a high score on this new edition of our question and answer game. Place a check in the box before what you judge to be the correct answer, and when you are through, the answers can be found on page 266. One correct is not too good, two correct is about par, and knowing all three should entitle you to submit some of your own questions for use in this feature.

1 Found smudges on your lens? You can clean it most easily by using

- ☐ 1. household cleaner.
- ☐ 2. a drop of gasoline on a Turkish towel.
- ☐ 3. lintless linen, or lens tissue.
- ☐ 4. pumice and water.
- ☐ 5. steel wool.

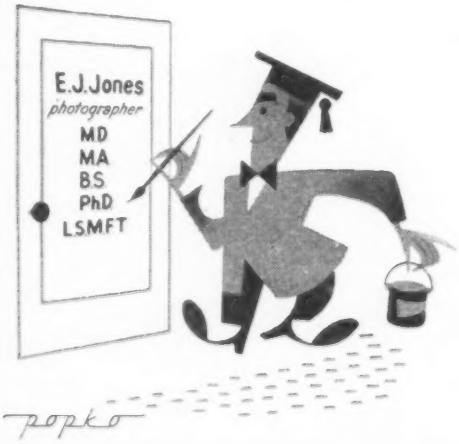
submitted by J. Addison, Garrett Hill, Pa.

2 Certainly a "negative carrier" could be used to transport your film on an expedition, but to a darkroom operator, a "negative carrier" is

- ☐ 1. a germ-laden cafeteria spoon.
- ☐ 2. a metal frame used to hold sheet film in processing.
- ☐ 3. the negative holder in an enlarger.
- ☐ 4. a heating unit used in producing bath-tub gin.
- ☐ 5. a filmpack adapter.

submitted by F. Winkowski, Cohoes, N. Y.

3 Although many top-flight photographers never went to college, they will be able to define the term "collage" as meaning



- ☐ 1. a composite made by the process of pasting together parts of several photographs.
- ☐ 2. angle shots of the rooftops of a university.
- ☐ 3. a montage made by placing reticulated negatives between blotters.
- ☐ 4. the name given to mounting cement made by mixing flour and water.
- ☐ 5. a proportional reducer.

submitted by R. Marlowe, Boston, Mass.

PSA Pictorial Division Expands Portfolio Program

ESTABLISHMENT of another specialized portfolio group, to be known as the PSA Control Process Portfolios, has been announced by the Pictorial Division of the Photographic Society of America. These new units have been set up to further the work being done by advanced amateurs in the various control processes and to acquaint others with the possibilities offered by these techniques. Each portfolio will comprise a selection of prints made by the members in the group. Pictures will be of salon quality and mounted on standard mounts not larger than 16x20. The portfolio will then be circulated among members in the group, each of whom will comment on the work of the other members of his circle and offer helpful suggestions.

For the purpose of the activity, the control processes to be considered include oil, pigment, metallic salts, photomechanical, mediabrom, brom-etching, and paper negative. Membership in PSA is required for participation in these and other portfolios being sponsored by the Society. For additional information, write to Eldridge R. Christhilf, APSA Chairman, The PSA Photo Portfolios, 5819 N. Ravenswood Ave., Chicago 26, Ill.

New Bulletin

Members of PSA portfolios will soon receive a bulletin devoted exclusively to the affairs of this activity. *The Folio*, as it will be called, will be edited by Ray Miess, Milwaukee, Wis., and the first issue will list American and foreign members of the International portfolios. Later issues will have news of members, reports on activities, and announcements of portfolios that are currently open for membership. Final details of the new publication were recently worked out at a meeting called by Burton D. Holley, APSA, General Secretary of the International portfolios.

Star Ratings

Members of the PSA Pictorial Division who submit to salons are eligible for a rating as Star Exhibitor. This activity provides an incentive to produce more and better pictures, and is based on number of prints and acceptances. To be a Star Exhibitor requires that six prints have 30 acceptances, while 16 prints and 80 acceptances earns a 2-Star rating. With 32 prints and 160 acceptances comes the 3-Star rating, and the 4-Star Exhibitor must have 65 prints and 320 acceptances.

The Pictorial Division recently held a nationwide contest between various sections of the country and Canada to determine the section with the greatest number of Star Exhibitors. A bronze plaque on which the names of the winning team were engraved was awarded to California. Many members of the Division have qualified for a Star rating but have not made application for the certificate. Information as to procedure in obtaining the certificate can be obtained by writing to B. Earle Buckley, 108 Park Terrace E., New York 34, N.Y.

Planned CHRISTMAS Pictures are Better

Of course *any* shots you take at Christmas will be precious. But you'll enjoy them more . . . and so will your friends . . . if you plan your pictures, and keep them simple.

Then catch 'em . . . full of life and action . . . with G-E Midgets. Their punch of light gives you both sharpness and speed. And you get walnut-size convenience, extra readiness for once-in-a-lifetime poses!

★ ★ ★

Someday *you'll see G-E Midgets regularly on your dealer's shelf. Meantime when you're lucky enough to get them now, let them help you make every shot count.*

THIS CHRISTMAS, if your dealer can't supply G-E flash bulbs, get many shots you want with G-E Reflector Photo lamps. Two types: G-E Reflector Photofloods for WIDE coverage (95¢ each) and G-E Reflector Photospots with NARROW beam . . . for special effects, or same light, same coverage at 3 times the distance. ($1.10 each). Get a pair of both lamps and use them in Triangle Lighting.

Photo by Gene Lester, Hollywood—with one G-E Midget No. 5.

Remember..for every photographic purpose

G-E LAMPS

GENERAL ELECTRIC

Now . . . for the FIRST TIME in the is

The Remarkable, Economical

AGI-MATIC

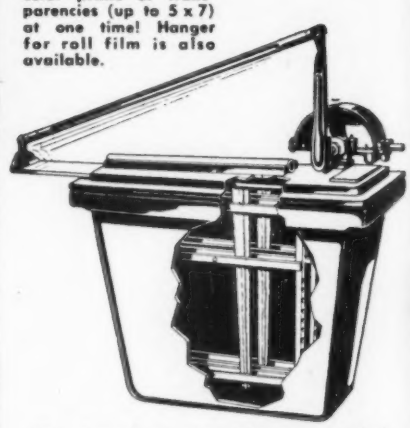
Produces color prints with a brilliance never before possible...in all the TRUE COLORS of the original subject!

The ONE and ONLY complete amateur color processing unit with
The ONE and ONLY professionally proved and approved AGITATOR

So simple anyone can use it successfully

At long last, the toughest problem in color photography has been licked! AGI-MATIC is a compact, complete color processing unit that not only produces color prints with true-color brilliance, but does it in DAYLIGHT—in your own home—at low cost! Processes BOTH ANSCO COLOR and EKTACHROME! No muss! No fuss! No guesswork! The AGI-MATIC agitator with its automatic mechanical attachment* virtually assures perfect color prints with little effort on your part. It works MECHANICALLY, AUTOMATICALLY, with water-vacuum pressure alone! No electricity needed! It's simple . . . it's economical . . . it's the beginning of a new era of home-developing in color photography!

Holds and develops 4 color prints or transparencies (up to 5 x 7) at one time! Hanger for roll film is also available.



Note how the back-and-forth controlled movement of the two 4-sided vertical vanes provides uniform agitation, and "wipes" film clean of oxidized materials.

Look at all these EXCLUSIVE AGI-MATIC FEATURES

PORTABLE!

Entire unit "nests" together compactly, weighs less than 10 lbs.! Take it—Use it—Anywhere . . . even in bathroom, kitchen, hotel room, basement! Takes little space to store it!

ECONOMICAL!

Requires only ½ gallon chemical kit, available complete at all dealers! Plastic tanks do NOT contaminate chemicals! Money you save on cost of chemicals pays for the unit in no time at all!

SAFE!

Your hands never come in contact with chemicals! Daylight tank fills and empties itself through light-trap bottom in less than 5 seconds! No muss! No fuss! No guesswork!

No Dark Room!

Complete processing is done in ordinary light—inside or outside! Light-tight daylight tank assures protection!

TEMPERATURE CONTROL!

The two water jackets and thick rubber tubing make it simple to keep water and chemicals at desired temperature for perfect processing and washing. Two "exit" tubes keep water in jackets at standard depth.

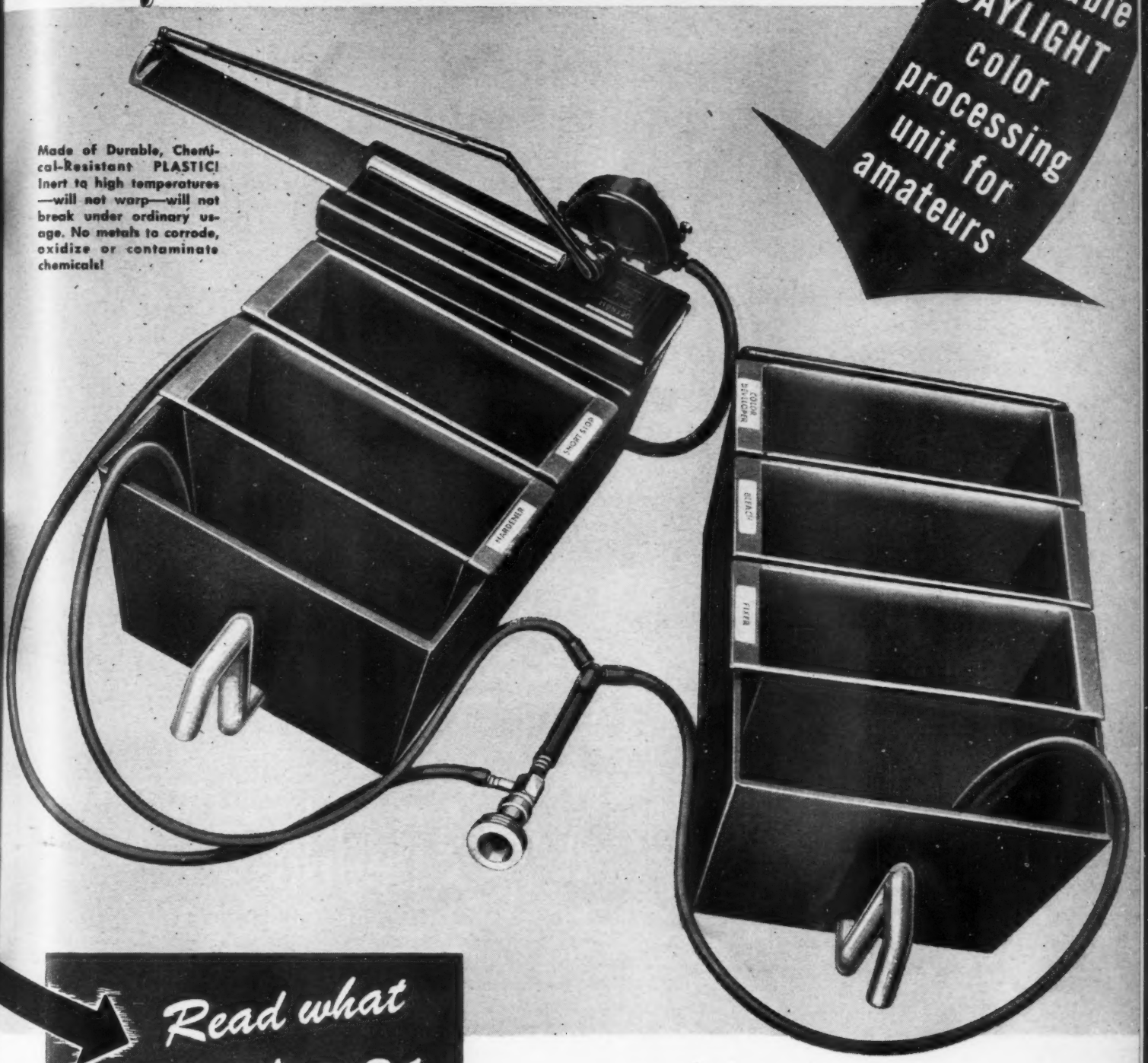
only $49.50 plus tax complete with 6 chemical tanks, 2 water jackets, daylight tank and agitator, plus hose connections

(*mechanical attachments extra)

AT YOUR DEALER or WRITE TECHNICAL INDUSTRIES, Inc., 10485 Gratiot Avenue, Detroit 13, Michigan

he history of COLOR PHOTOGRAPHY

A Portable DAYLIGHT color processing unit for amateurs



Made of Durable, Chemical-Resistant PLASTIC! Inert to high temperatures —will not warp—will not break under ordinary usage. No metals to corrode, oxidize or contaminate chemicals!

Read what Ansco Says!

"This type of agitation has been used and recommended by ANSCO for over two years for color film and printon processing."

Brilliant Negatives in *Black and White, too!*

The AGI-MATIC is ideal for home-developing of black and white negatives also! Complete black-and-white unit (including water jacket, daylight tank, 3 chemical tanks, plus the necessary hose connections) available for only $37.50 plus tax, at your dealer.

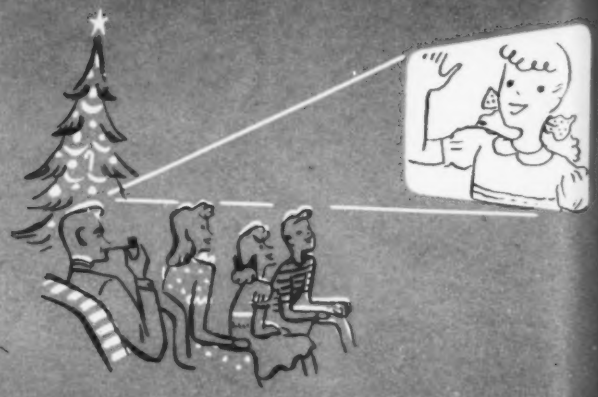
Attention! Professionals!

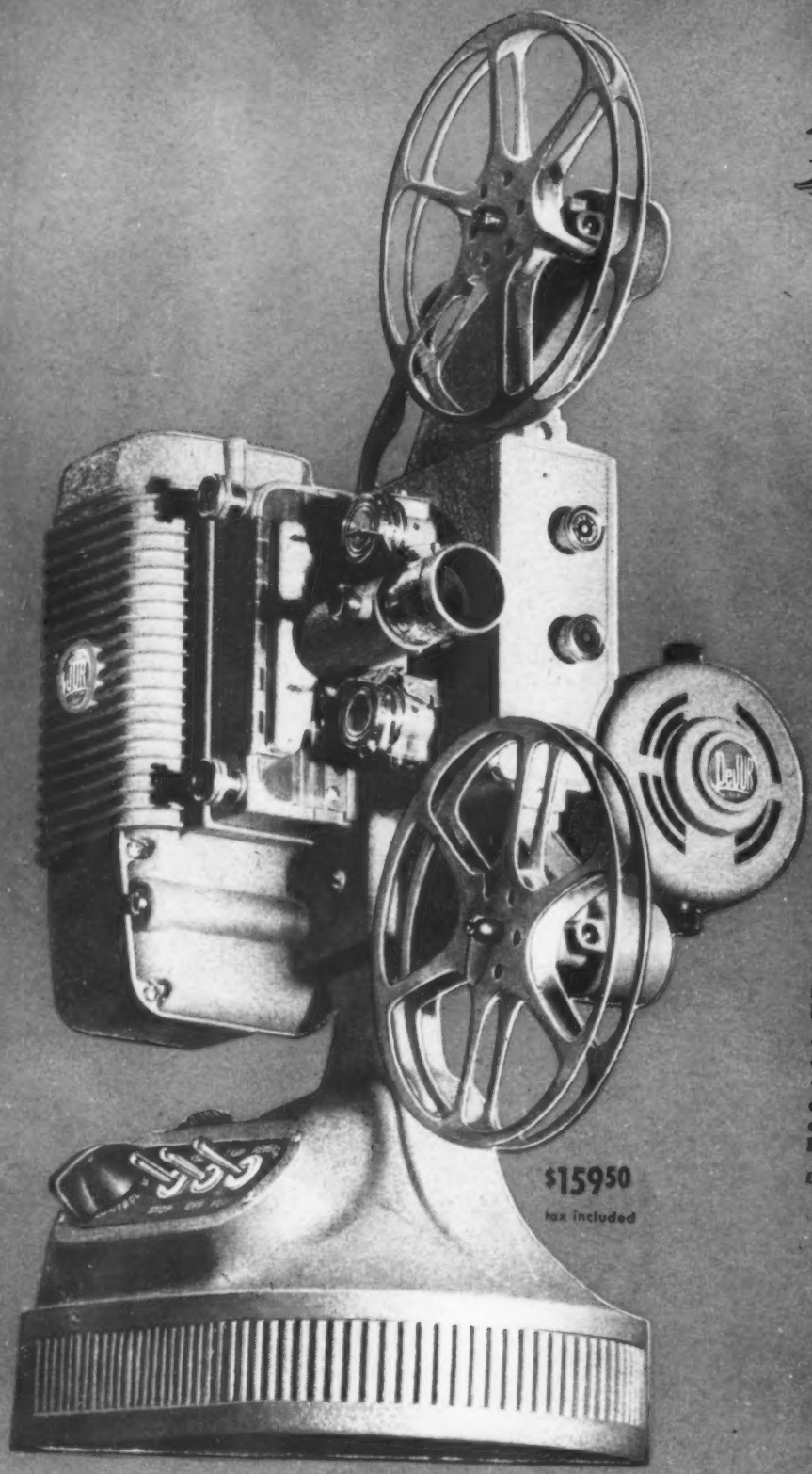
AGI-MATIC is ideal for processing your own color transparencies! Write us for complete information.

Note! Photo Finishers!

Production model of the AGI-MATIC processing unit available. Write NOW for detailed information.

"Let's stay home and go to the movies"





$159.50
tax included

DeJUR "1000"

8mm projector

It's the perfect "8" . . . the most complete projector available . . . featuring smooth, flickerless operation for professional-type home movies.

• reverse and still projection • 1000 or 750 watt lamp capacity • 400-foot film capacity • rapid rewind • centralized illuminated controls • variable projection speed • double claw movement • cord-o-matic base • AC or DC • simple to thread . . . a child can operate it

DeJUR equipment is featured by all leading Camera Stores

$32.50
TAX INCLUDED

DeJUR *Lifetime*

dual purpose exposure meter

JAMES WONG HOWE, foremost Hollywood Movie Photographer, says: "The new DeJUR Lifetime Dual Purpose Exposure Meter is an excellent instrument . . . an invaluable aid in shooting scenes in the recently completed Enterprise picture "Body and Soul". I would recommend it for camera enthusiasts anywhere."

"An excellent instrument... an invaluable aid for camera enthusiasts"

Mr. Howe is just one of many professional photographers who have testified to the sensational merits of this new exposure meter. Thousands of amateurs, too, have reported better-exposed, more perfect negatives because of the accurate incident and reflected light readings, simple operation and the *ultra-sensitivity* of the new DeJUR Lifetime Dual Purpose Exposure Meter. *It's guaranteed for a lifetime of accurate service.*

FREE: write today for handy ASA Exposure Index booklet.

DeJUR

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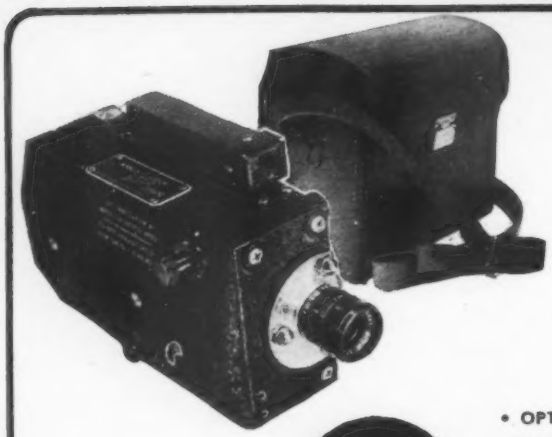
F O T O S H O P



COMPLETE WITH CARRYING CASE

$75.

The CAMERA GIFT OF THE YEAR!

Lektro, Jr.

THE 16 MM. MOVIE CAMERA

Here is unparalleled value — undisputably the best camera value that money can buy! BATTERY DRIVE and MAGAZINE LOADING are but two of its exceptional features. Additional outstanding features include:

• OPTICAL VIEW FINDER correcting for parallax, • Super POWR-PAK Battery runs over 25 magazines (wgt. only 4½ lbs.), • COUPLING CORD with dual plugs, • AUTOMATIC RELEASE button for instant action, • TRIPOD SOCKET, • LEATHER LUGGAGE CARRYING CASE.

Lektro Model A Lightweight, "all-purpose use". Optical view-finder; footage indicator; f3.5 lens; speeds- 8, 16, 32 f.p.s.; C-Mount; Powr-Pak Battery (approx. 2 lbs); yellow filter; luggage leather carry case; Regularly $128.
NOW—REDUCED TO ONLY..... **$98.00**
With Kodak f1.9 lens $179.00

Lektro, Sr. New, improved. The ultimate in 16mm. movie cameras. Lightweight, simple to operate, handsome in appearance. Features include: Speeds of 8, 16, 32 f.p.s.; SINGLE FRAME ACTION; POSITIVE SHUTTER CLOSING; CONTINUOUS ACTION; f3.5 lens..... **$135.00**
With Kodak f1.9 coated lens $215.00

The MARTON PROJECTOR

for 2 x 2 SLIDES

Smart design, top-notch features make the MARTON the finest projector to own—the most desirable for dealer sales.

MARTON *Standard* **$29.50**

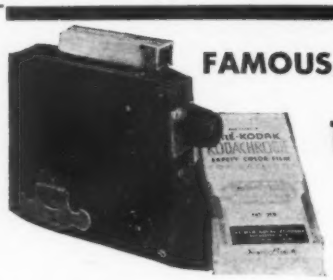
- *Exclusive* vent-cooled slide carrier
- Four inch doublet spiral lens
- Triple condenser system
- 100-watt prefocus lamp
- Operates 105-125 AC-DC current

MARTON *DeLuxe* **$39.50**

With Kollmorgen f3.5 triple-anastigmat 5" lens; heat-resisting condenser; 150 watt lamp.

TO OWNERS OF UNCONVERTED GUN CAMERAS

Fotoshop maintains a complete parts and accessories department for conversion by you or by our experts. Write for details and *Free* folder P. P.



FAMOUS MAGAZINE POCKET CAMERA

16mm. Uses E.K. or Appco Simplex-type Magazine Film—B & W or color. Bausch & Lomb f3 lens, enclosed optical viewfinder, pre-set footage indicator, 172 angle shutter, powerful spring drive.

Only **$69.95**

Genuine leather deluxe carrying case $9.95

XMAS SPECIALS in

MOVIE FILM

Highest quality panchromatic film—Weston rating 32—Processed free of charge in our modern processing laboratories.

16mm 50 ft. MAGAZINE. $3.50
16mm 100 ft. ROLL.....5.00
8mm 25 ft. DOUBLE 8....2.15

GOVERNMENT SURPLUS

Kodak Super X

Tested and Guaranteed!

16mm 50 ft. Magazine ...$2.50
16mm 100 ft. Roll..... 2.95
8mm 25 ft. Double-8.... 1.65

Super XX available at 50% ea.add.

Prices Include Processing

TELEPHOTO LENSES

8mm.
1⅜" Wollensak, f3.5, fixed focus, Chrome mount, with sunshade **$22.50**
1⅜" Kodak, f3.5, fixed focus, chrome mount, with sunshade **$24.50**
1⅜" Wollensak, f3.5, micrometer focusing mount **$27.50**
1⅜" Kodak, f3.5, micrometer focusing mount **$29.50**

16mm.
Kodak 3", f4.5, in C-mount, only **$47.50**

FREE!

New! **FALL-WINTER**

CATALOG

The items listed on this page are but a mere sampling of the thousands of photographic values and many rare bargains listed in the NEW, BIG Fotoshop Catalog . . . crammed from cover-to-cover with every type of photo equipment including: cameras, projectors, movie equipment, enlargers, chemicals, accessories, etc. IT'S YOURS FOR THE ASKING!

Shortage of paper makes this edition limited. Send for your copy today.

128 PAGES CHOCK FULL OF VALUES. WRITE TODAY!

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33⅓% Reductions

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Prompted by an ever-mounting demand for Charcoal Black and Charcoal Ember, and recognizing the over-all need for lower prices, Dassonville leads again with price reductions up to 33⅓% on both fine papers. Without reducing the standards of quality, these exquisite emulsions now meet all price competition in their field. However, in consistently satisfying results, Charcoal Black and Charcoal Ember have no competition. Your dealer can supply you immediately.

Note these new low prices:

SIZE	QUANTITY	LIST
5 x 7	25	.95
5 x 7	100	3.20
5 x 7	500	13.65
8 x 10	25	1.90
8 x 10	100	6.90
8 x 10	250	16.00
11 x 14	10	1.45
11 x 14	50	6.65
11 x 14	250	28.20
14 x 17	10	2.25
14 x 17	50	10.20
14 x 17	250	43.30
16 x 20	10	3.00
16 x 20	50	13.65
16 x 20	250	57.95

(Excise Tax Extra)

Note to professional photographers: Rolls of 40" wide paper and 60" wide paper in stock for immediate delivery.

DASSONVILLE CO., LTD.

NEWTON, NEW JERSEY

ARGUS MODEL 21

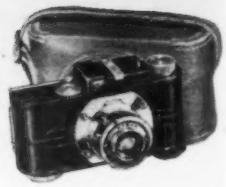
Only Argus 21 has faster, more accurate "Markfinder" sight. F3.5 Anastigmat lens, coated, color-corrected. Speeds 1/10 to 1/200. 35 mm. film. Flash unit extra, $8.75.

Price:	$42.50
Fed. Excise Tax:	7.08
Carrying Case:	8.50
TOTAL	$58.08

ARGUS MINCA

F9.7 precision-ground double lens. Three easy-to-use settings for all outdoor pictures. Speed of 1/80 of a second helps eliminate blurry pictures. Takes 828 film.

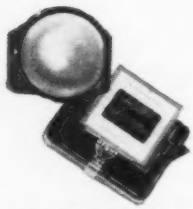
Price:	$8.53
Fed. Excise Tax:	1.42
TOTAL	$9.95



ARGUS MODEL A-2

F4.5 Anastigmat, coated, color-corrected lens. Automatic shutter with speeds from 1/25 to 1/150. Built-in extinction-type exposure meter. Optical viewfinder. Takes 35 mm. film.

Price:	$27.50
Fed. Excise Tax:	4.50
Carrying Case:	5.50
TOTAL	$37.50



ARGUS POCKET VIEWER

Permits portable slide shows. Just insert slide, and press button. You get a brilliantly magnified image of any 35 mm. color slide.

Price: $6.95
(Complete with Magnaslide)

ARGUS SCOPE

Full 20-power Scope for hunting or fishing trips. Coated lens for sharp, clear vision even in poor light. Focusing is quick, easy. Adapter for camera tripod, $6.00 extra.

Price:	$74.50
Carrying Case:	15.00
TOTAL	$89.50

Picture this for an argus Christmas!

It's just as easy to understand what makes a man a camera fan as it is to decide what he wants most for Christmas. So, if you have someone on your Christmas list who has fallen for things photographic, here's a sure way to make this his Happy, Happy Holiday. **...Give Him An ARGUS Camera**—You'll find as much good cheer in giving an Argus as he'll find in receiving one. For, when you give an Argus camera—or any Argus product—you know you give your best. See your favorite Argus dealer today. He'll be happy to help. If any item shown here is temporarily out of stock, be sure to order it today!

ARGUS, INC. • ANN ARBOR, MICH.

TWIN-LENS ARGOFLEX*

Avoids tilting, cropping, prevents faulty focus. You see your picture before you take it. F4.5 Anastigmat, coated, color-corrected lens. Speeds 1/10 to 1/200. 12 exposures (2¼ x 2¼) on 620 roll. Carrying case.

*REG. U.S. PAT. OFF.

Price:	$52.40
Fed. Excise Tax:	8.73
Carrying Case:	8.50
TOTAL	$69.63

ARGUS FILTERS

Precision-ground. Set includes: Light Yellow; Dark Yellow; Green; Red; Haze and Outdoor Filter for indoor-type kodachromes.

Price: $2.25 each *(30 mm diameter)*
Price: $2.85 each *(41 mm diameter)*

ARGUS C-3

Coated, color-corrected F3.5 Anastigmat lens. Synchronized flash attachment. Accurate, lens-coupled, split-field range finder. Shutter speeds 1/10 to 1/300. Takes all standard 35 mm. film.

Price:	$56.75
Fed. Excise Tax:	9.46
Carrying Case:	8.50
TOTAL	$74.71

ARGUS PROJECTOR

Uniform illumination to edges. Takes slides right side up. Projects 35 mm. or Bantam slides. Film strip adapter available for unmounted 35 mm. or Bantam film strips, $3.95 extra.

Price: $31.85
(Complete with carrying case)

argus

FINE CAMERAS, PHOTOGRAPHIC PRODUCTS AND PRECISION OPTICAL INSTRUMENTS

NEW 8MM MAGNETIC TAPE IDEAL FOR FULL SOUND FOR YOUR 8MM AND 16MM MOVIES!

"SOUNDMIRROR" MAGNETIC RIBBON RECORDER-REPRODUCER

Because of its compactness, ease of recording and high fidelity, the magnetic tape recorder is a real boon to the movie amateur who would show his movies with the advanced professional touch that sound gives.

- **Low Cost—ribbon costs consumer only a few cents per minute of recording.**
- **Uninterrupted recording for long periods.**
- **Quality—equal to better radio receivers and disc recordings.**
- **Simple and easy to operate as a light switch.**
- **Compact—a full half hour of recording on a small reel.**
- **Recordings can be "erased" and replaced with new recordings any time desired.**
- **Simple to edit.**
- **Permanently record symphonies, jazz, operas, speeches, comedy—any radio program you choose.**
- **Keep alive the fleeting laughter of a child—the gay moments of parties.**
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"SOUNDMIRROR" complete with microphone.....$229.50
TAPE—½ hour reel, including reel..... 2.50
Write For Full Details

LIKE BRAND NEW CAMERAS

Excellent, clean, perfect working condition, highest quality imported cameras. 10-Day Free Trial Period!

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Standard Leica, F 3.5 Elmar & Case.....$ 75.00
Russian Leica, Model D, cpld, F 3.5 Elmar, Case..... 95.00
Leica II (Model D), cpld, F 3.5 Elmar, Case.. 140.00
Leica III (Model F), chrome, F 3.5 Elmar, Case 185.00
Leica III A (Model G), chrome, F 2 Summar, Case..... 220.00
135mm Hektor, F 4.5 lens..... 95.00
Leica III C, F 3.5 Elmar lens, Case..... 195.00
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Super Ikonta A, cpld, F 3.5 Tessar, Case.....$135.00
Super Ikonta B, F 2.8 Tessar, Case..... 215.00
Super Ikonta BX, F 2.8 Tessar lens, Case.... 275.00
Ikoflex II, F 3.5 Tessar, Case..... 170.00
Ikoflex III, F 2.8 Tessar, Case..... 300.00

CONTAXES

Contax Model I, F 2 Sonnar Lens, Case.....$175.00
Contax Model II, F 2 Sonnar, Case..... 265.00
Contax Model II, F 1.5 Sonnar, Case..... 320.00
Contax Model III, F 2 Sonnar, Case..... 315.00
Contax Model III, F 1.5 Sonnar, Case..... 365.00

ROLLEIS

Rolleicord I, F 4.5 Triotar lens, Case.....$125.00
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Standard Rolleiflex, F 3.5 Tessar, Case..... 155.00
Automatic Rolleiflex, F 3.5 Tessar, Case..... 290.00

MINIFILM CLAMP-ON REFLECTOR UNITS

Light where you want it! Designed for maximum efficiency, attaches to anything. Rubber covered jaws on strong spring clamps, sockets and 6 foot cord included.
6" Spot Reflector Unit (for #1 and #2 Flood).....$2.25
10" Reflector Unit (for #1 and #2 Flood)..... 2.25
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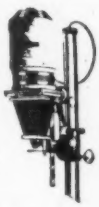
For beginners, to immediately experience the pleasure of making prints. Excellent introduction to hobby.....$3.78
Complete outfit containing stainless steel trays, ferrotyping equip., etc., for your own prints.....$6.89
Complete Darkroom equipment for advanced amateur for processing film and prints. All essential materials, including developing tank, etc.....$9.85

ENLARGER VALUES



DeJur Versatile I, 2¼x3¼ with 3½"—F4.5 coated lens.
Reg. $146.55. Your cost $118.65
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DeJur 4x5 Professional with 5½"—F4.5 coated lens.
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4x5 National Cold Light Enlarger.
Reg. $175.00. Your cost $115.00
4x5 Omega D-11 Enlarger, 5¼" F4.5 Coated Wollensak, with colorhead. Albert Automatic Easel, Cykon 5x7 Printer.
List Price $287.71. Your cost $266.64

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Fresh Dated 1948 Ansco, Defender, Kodak

Size	Quantity	Single Wt.	Double Wt.
5x7	Dozen	$ 0.30	$ 0.40
	½ Gross	1.65	1.97
	Gross	2.77	3.55
	500	8.10	10.25
8x10	Dozen	.69	.87
	½ Gross	3.50	4.35
	Gross	5.90	7.40
	500	18.10	23.90
11x14	Dozen	1.35	1.65
	½ Gross	6.40	7.90
	Gross	11.10	13.85

MERCURY II OUTFIT—SAVE $17.00.
Univex Mercury II, F2.7 Coated, Case, Flash, Shade, 3 Filters, 3 Films.
LIST .....$109.00 YOUR COST.....$92.00

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8MM Subjects Complete .....$ 4.00
16MM Subjects Complete 6.50
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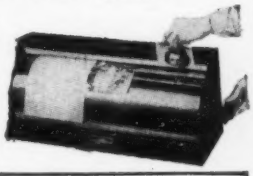
Catalogs on Request

WEACO ROTO DRYER!



12 Inch Standard Roto Dryer dries 3-8 x10 or 6-5x7, in 5 minutes.
LIST PRICE $19.95
YOUR COST 18.60
24 Inch Prof. Roto Dryer dries 6-8x10 or 12-5x7 in 5 minutes.
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Leica III A, (G) Chrome, 1 sec. to 1/1000, F2 Summar Lens, Case 3 Films B.N. 35MM Leitz Focomat 1 B Enlarger. Automatic Focusing.
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EST. PRICE.$752.00 YOUR PRICE.$495.00
L.N. Leica III A, Chrome, F3.5 Elmar Lens, Case, 3 Films B.N. 90MM F4.5 Telecoated Lens.
EST. PRICE.$364.00 YOUR PRICE. $280.00

B.N. Automatic Rolleiflex, with F3.5 COATED Zeiss Tessar Lens in Compur Rapid Shutter and genuine leather eveready Case. Sunshade and 3 Filters. Brand new.
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CONTAX II OUTFIT—SAVE $25.00 in Accessories. L.N. Contax II, F2 Sonnar Lens, Carrying Case, Sunshade and 3 Filters, Tripod, 3 Films.
YOUR COST....$275.00

8MM MOVIE OUTFIT COMPLETE FOR $114.00

Keystone K8 Camera with F2.5 coated Wollensak Lens $64.50
and
Excel Apollo 8MM Projector 500 Watt Lamp 49.50

16MM KEYSTONE MOVIEGRAPH PROJECTOR
400 foot capacity $17.50
FREE 100 ft.—16MM Short Subject Cartoon—Comedy—Sport with each projector.

Your Used Exposure Meter Saves You $7 At Minifilm Towards a New One!

Minifilm will allow you $7 or more on any exposure meter you have regardless of make, toward purchase of any of these best photoelectric exposure meters. Why risk using a worn or possibly defective exposure meter when you can have one that is perfect and brand new at this saving.

Weston Master II & Case $31.67
GE-DW 58 & Case..... 28.95
DeJur Autocritic 23.75
Hoskok 26.75
DeJur Prof. "Lifetime" & Case..... 32.50
Norwood Director New, was $75.00, now..... 33.00

35MM Ansco Color Reloads, 20 EXP. 6 rolls for **$5.00**

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Highest Trade-in Allowances for Your Camera!

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Note: On C.O.D.'s kindly include 10% Deposit with order: Balance C.O.D.

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Please rush to me the following photo equipment:

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in a low-priced, fixed-focus 35mm camera!

Full Color!

Unusual Brilliance!

Exacting Performance!

Unconditionally Guaranteed!

$10.95 (TAX INCLUDED)

Eveready Carrying Case, $2.69 (No Tax). Nylon Neck Strap, 50¢.

WINPRO "35"

WINPRO is the only unconditionally guaranteed fixed-focus 35mm camera equipped for gorgeous COLOR or dazzling black-and-white prints in the low-priced field. It is precision engineered for the most exacting performance under the most exacting conditions. Simplified operation . . . no gadgets . . . adjusted at the factory for all kinds of picture-taking activities. The WINPRO 35 is as foolproof a camera as can be made . . . and it rivals its much higher priced brothers in stunning prints of studio-like quality.

COMPARE THESE OUTSTANDING FEATURES!

NEW LENS . . . 40mm color-corrected Crystar doublet lens . . . needs no adjusting . . . takes close-ups or distances equally well.

NEW SHUTTER . . . newly designed patented positive shutter . . . no diaphragm setting . . . no shutter speed setting . . . no meter or rangefinder necessary.

NEW FILM LOADER . . . you can't make any errors . . . film is easily and rapidly threaded into the spool . . . and you can use any standard 35mm film.

NEW VIEWFINDER . . . one of the most brilliant at any price . . . moulded directly into the case . . . nothing to break and nothing to get out of order.

NEW PLASTIC CASE . . . made of Eastman Tenite molded by General Electric . . . entirely new development . . . unbreakable . . . lightweight and easy to carry.

NEW CARRYING STRAP . . . made of genuine NYLON . . . outwears leather . . . smarter looking, too . . . won't get shabby . . . won't chafe the skin.

Don't let anything under the sun keep you from seeing the WINPRO 35 . . . ask for it at your dealer's, or write for more details.

AN IDEAL CHRISTMAS GIFT!

WEBSTER Industries
P. O. Box 370 Rochester, N. Y.

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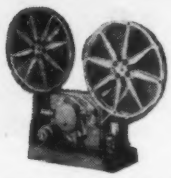
PAY NEXT YEAR AS LITTLE AS 10% PER MONTH

MOVIE-MITE 16mm SOUND PROJECTOR



The simple-to-operate, precision built sound projector at a sensible price. Weighs only 28 pounds and is about the size of a portable typewriter. Complete with case, desk top screen, speaker, amplifier, reel, lamp and fast F/1.8 lens. **$298.00**

$29.80 DOWN

YOUR CREDIT IS GOOD WITH THE GENERAL!

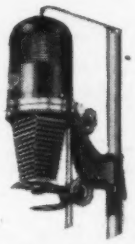
Yes! Your credit **is** good—so why put off owning that photographic equipment you've been waiting for? No need to disturb your bank account—no need to wait until you have the ready cash! It's a snap to own "really fine" equipment on **the General's Easy-Liberal "Pay-As-You-Shoot" Plan!** What's more—there are **No Hidden or Carrying Charges—No Interest to pay—No Finance Companies** to deal with! It costs you no more to **"Pay-As-You-Shoot"!** Order now the "photo-gear" you've always wanted and let **the General** help make this the merriest Christmas of them all!

No Down Payment on These Items if Purchased with Enlarger, Camera, Projector, etc.

JUST FOLLOW THESE 4 EASY STEPS THE GENERAL'S "PAY-AS-YOU-SHOOT" PLAN

1. Select the equipment you want, and total your entire order. (Note: you get a 10 day FREE trial on all purchases.)
2. Determine and include your down payment (not less than 10% or $5.00, whichever is greater); trade-ins accepted as down payments, too.
3. State on coupon the monthly payments you can make.
4. Mail your order, down payment and short note telling us about yourself, your occupation and two references.

NEW—IMPROVED FEDERAL ENLARGERS



Federal leads again with enlargers that bring out the best in your negatives. There is a Federal to meet your requirements. Check these new, modern features and you'll choose FEDERAL.

- New Type Color-Carrier
- Quick Change Negative Carrier
- Built-in Focusing Target
- Micrometer Focusing Control
- Revolving Enlarger Head

FEDERAL MODEL 312 For 35mm 2¼"x3¼" negatives. 30" Post on 16"x18" Baseboard. Complete with Fedar F/6.3 lens, negative carrier, 4 masks and lamp. **$53.00** — **5.30** DOWN

FEDERAL MODEL 314 Takes 35mm to 2¼"x3¼" negatives. 36" Post on 16"x22" baseboard. Double condensers. Complete with 3½" F/6.3 Fedar lens, glass negative carrier, 4 masks and lamp. **$76.00** — **7.60** DOWN

FEDERAL 450 Federal's Studio Model that takes 35mm to 4"x5" negatives. 36" Post on 18½"x25½" Baseboard. Double diffusion glasses for good print contrast. Complete with 5½" F/6.3 Octar lens, universal glass negative carrier, 7 masks and lamp. **$112.50** — **11.25** DOWN

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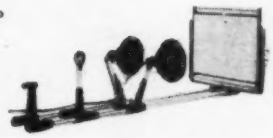
Add Interest to Your Movies with a

*PM MOVIE TITLER



Titles are as important to movies as the action on the film. You'll be amazed at the many tricks you can do with titles when you make them with a PM Titler. It's easy and it's fun Complete with lights, screen and attachments. **$43.45** — **5.00** DOWN

They'll say "Show 'em Again" If you use a

*CRAIG PROJECTO-EDITING OUTFIT

when you edit your prized movie scenes!

There's an added thrill when you combine all your movies and make them tell an interesting story on a screen. It's easy and enjoyable. Outfit consists of Action-viewer, Craig Splicer, Craig Rewinds, Craig Cement and water container and complete easy-to-follow instructions.

For 8mm Film ..... $55.00— **$5.50** down

For 16mm Film ..... $85.00— **$8.50** down

The APOLLO "500"

The lowest priced 500 Watt Movie Projector in America

500 Watts to give more brilliance and detail to home movie exhibition. Gear operated, air blast cooling. 400 foot film capacity. Complete with lens and cord and plug. **$49.50** — **5.00** DOWN

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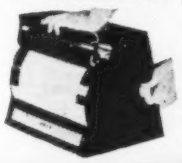
Fast and efficient for glossy and matte prints. 12"x28" Chrome Drying surface. Heating Element, Guaranteed for 5 Years, provides even constant temperature, your insurance against burnt or scortched prints. Easy to use. Complete with built-in squeegee power cord and plug. **$24.95** — **5.00** DOWN



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Now—in just one second, without having to make any special lens speed adjustments, you can convert your regular camera lens into a telephoto or wide angle lens by slipping on a coated Morton lens. Each lens comes complete with mask that fits over regular viewfinder. There is a model for every mini-cam and movie camera. Get your Morton Lens today for only $5.00 down, and "Pay-As-You-Shoot" When ordering, state make and model of your camera.

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For all cameras with fixed focus lenses. . . . . $25.50 — **5.00** down

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For all cameras with focusing mount lenses. . . . $28.95 — **5.00** down

***MORTON BETTAR Focusing Mount TELEPHOTO LENSES FOR 16mm CAMERAS**

For all cameras with standard lenses . . . . . $48.00 — **5.00** down

***MORTON MAGNI-FAR TELEPHOTO LENSES FOR 35mm CAMERAS**

For all Argus Models, Perfex 55 and Deluxe, Kodak 35's, Mercuyr II and Clarus Cameras . . . . . $49.95 — **5.00** down

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Everything you need to print and develop those pictures you shot, assembled by our experts to start you off in a new field of photography. Complete with easy to understand How-To-Do-It Book. **$11.55** — **5.00** DOWN

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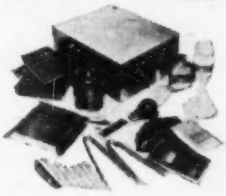

A smaller kit than the Sr. Ideal for the youngster or beginner. Complete with How-To-Do-It Book.

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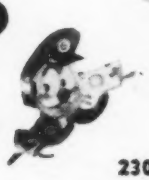

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[ ] Rush "Pay-As-You-Shoot" Plan application
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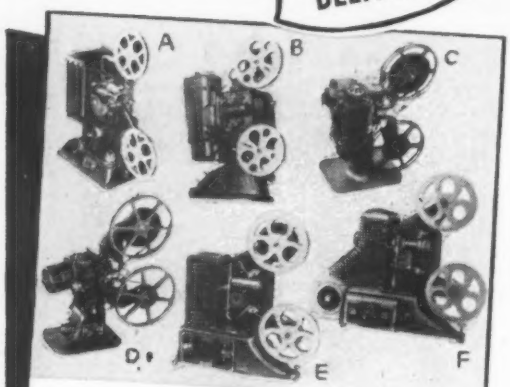
***These items do not require a down payment if purchased with an enlarger, camera, projector, etc.**



MOVIE PROJECTORS

A KEYSTONE R-8-8mm Complete with 400 ft. reel, cord and plugs. $74.50. **$7.45 Down**

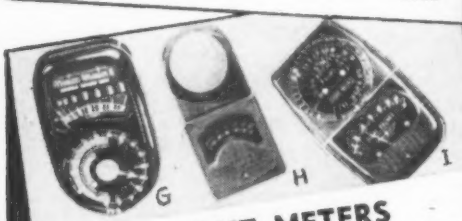
B AMPRO "8" 8mm Complete with 400 foot reel and carrying case. $168.00. **$16.80 Down**

C REVERE 85-8mm Complete with fast F/1.6 lens and 300 foot reel. $120.00. **$12.00 Down**

D Bell & Howell FILMO-MASTER Complete with 400 ft. reel and compartment carrying case. $187.50. **$18.75 Down**

E UNIVERSAL PC12 8mm OUTFIT F/2 coated Super-lux lens, carrying case, 30"x40" beaded screen, 3 reels of cartoon subjects. $49.50. Complete with **$5.00 Down**

F UNIVEX PC500 8mm PROJECTOR Complete with reel, cord and plugs and F/2 lens. $69.50. **$6.95 Down**



LIGHT METERS

G *WESTON MASTER II $29.67 — **$5.00 Down***

H *NORWOOD "Hollywood" $32.72 — **$5.00 Down***

I *G.E. NEW MODEL — $19.95 — **$5.00 Down***

STILL CAMERAS

J ARGUS C3 OUTFIT 35mm camera complete with built-in rangefinder, synchronized flash unit, carrying case and F/3.5 coated lens. $74.71. **$7.47 Down**

K ARGO FLEX REFLEX Complete with matching coupled F/4.5 coated lens and carrying case. $69.63. **$6.96 Down**

L SPARTUS 35mm Automatic exposure counter, patented automatic film clutch release. Complete with F/7.7 achromatic lens. $11.75. **$5.00 Down**

M BUSCH PRESSMAN 2¼" x 3¼" PRESS Modern features make the Busch the most desired press camera. Dual focusing knob, 20 degree bed drop for wide angle lens. $73.40. **$7.34 Down**

BUSCH PRESSMAN OUTFIT Complete with F/4.5 coated Wollensak lens in Rapax Shutter and Kalart Rangefinder. $171.25. **$17.12 Down**

N B & J 4" x 5" PRESS Approved by the most critical photographers for its outstanding features. Ideal for all types of photography. 14" Bellows extension, velvet-action focusing. $69.50. **$6.95 Down**

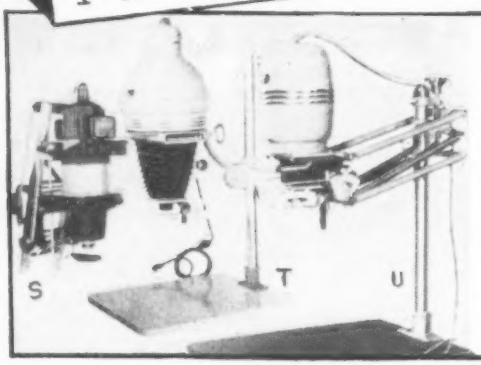
B & J PRESS OUTFIT Complete with Kalart Rangefinder and 5¼" F/4.7 Wollensak coated lens in Rapax Shutter. $178.50. **$17.85 Down**

P PERFEX DELUXE OUTFIT Complete with built-in rangefinder, carrying case, F/2.8 coated lens and 10 rolls Eastman or Ansco Reloads. $109.95. **$10.99 Down**

***PERFEX FLASH GUN** **$8.75**

Q MERCURY II OUTFIT Complete with synchronized flash unit, built-in exposure guide, F/2.7 Tricor lens, carrying case and 10 rolls Eastman or Ansco reloads. $94.90. **$9.49 Down**

R METEOR "620" CAMERA OUTFIT Uses 620 film with 2¼" x 2¼" exposures. Complete with coated lens, sychronized flash unit, built-in exposure meter and carrying case. $27.30. **$5.00 Down**



ENLARGERS

S OMEGA D II Takes Negatives from 35mm to 4" x 5". Complete with color head. $194.80. **$19.48 Down**

SOLAR 120 For negatives from 35mm to 2¼" x 3¼". $64.17. **$6.41 Down**

T SOLAR 57 Studio Model for negatives up to 5" x 7". Complete with 6½" F/6.3 imported lens. $99.50. **$9.95 Down**

U SOLAR AUTO FOCUS For negatives up to 2¼" x 3¼". Automatic focusing. Complete with 3½" F/4.5 coated lens. $163.30. **$16.33 Down**

SUN-RAY MODEL D For negatives up to 2¼" x 3¼". $69.50. **$6.95 Down**

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ALL THE ROLL FILM AND FLASH BULBS YOU WANT

The General has your favorite film for all roll film cameras and No. 31-50 and 50B flash bulbs. Minimum order $2.00. No C.O.D.s without deposit.

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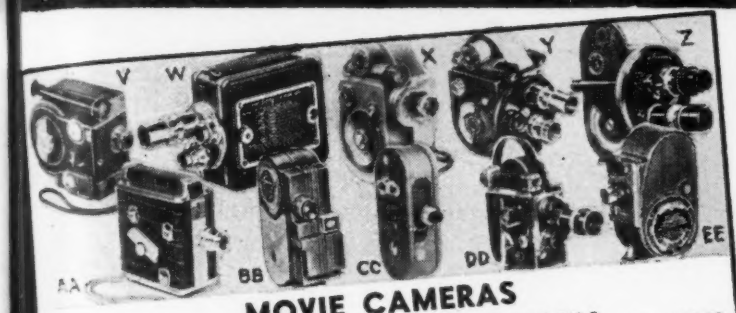
3. State on coupon the monthly payments you can make.
4. Mail your order, down payment and short note telling us about yourself, your occupation and two references.



MOVIE CAMERAS

V REVERE MAGAZINE 8mm Precision built. Complete with F 2.8 Bausch & Lomb coated lens. $127.50. **$12.75 Down**

W PERFEX MAGAZINE TURRET 8mm Rotating turret front to accommodate telephoto and wide angle lenses and 3-way view finder. Complete with F/2.5 coated lens. $99.50. **$9.95 Down**

X REVERE "88" 8mm Complete with F/2.5 coated Wollensak lens. $77.50. **$7.75 Down**

Revere "88" with F/1.9 coated lens in focusing mount. $104.50. **$10.45 Down**

Y REVERE "99" 8mm Same superior features as the Revere "88" plus rotating turret head to hold 3 lenses. Complete with 2 viewfinders and F/2.8 Bausch & Lomb coated lens in focusing mount. $110.00. **$11.00 Down**

Z BELL & HOWELL FILMO TURRET 8mm The Tri-lens camera that automatically changes the viewfinder to match the lens used. Complete with F/2.5 Taylor-Hobson lens. $156.98. **$15.69 Down**

*BELL & HOWELL F/3.5 Telephoto Lens $49.50

AA BRISKIN MAGAZINE 8mm Complete with F/2.5 Wollensak coated lens. $99.50. **$9.95 Down**

BRISKIN with F/1.9 Wollensak lens. $122.50. **$12.25 Down**

BB CINEMASTER II Built-in combination viewfinder and exposure meter. Complete with F/2.5 lens. $66.65. **$6.66 Down**

CC KEYSTONE K8-8mm Interchangeable lens mount. Complete with F/2.5 coated Wollensak lens. $64.50. **$6.45 Down**

KEYSTONE K8 with F/1.9 coated lens in focusing mount. $91.50. **$9.15 Down**

DD BOLEX H8-8mm Complete with frame counter and turret head. $282.50. **$28.25 Down**

EE BELL & HOWELL SPORTSTER 8mm Complete with F/2.5 coated lens and compensating viewfinder. $102.61. **$10.26 Down**

ALL NEW 1948 MODELS

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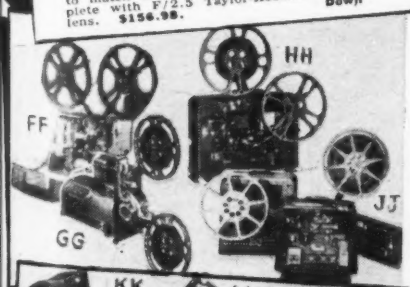
If included with order for equipment listed in this and our other ads in this issue of Popular Photography.

Quickset Jr. Tripod and Pan Head	$23.35
Albert President Tripod and Pan Head	27.81
Foto-Rite 2 Section Wooden Tripod	8.47
Acme Movie Light Outfit	24.15
Albert Viceroy Easel	10.93
Albert Trojan Easel	15.53
Sacre 60 second Timer	14.50
Kodachrome 828 Film Adapter for Reflex Cameras	5.55

When ordering lenses specify make of camera.

35mm F/3.5 Telephoto Lens for 8mm Cameras	$26.50
63mm F/2.7 Cine Kodak Telephoto Lens for 16mm Cameras	75.83
102mm F/2.7 Cine Kodak Telephoto Lens for 16mm Cameras	96.25
1½" F/3.5 Univar Telephoto Lens for 8mm Cameras	42.00



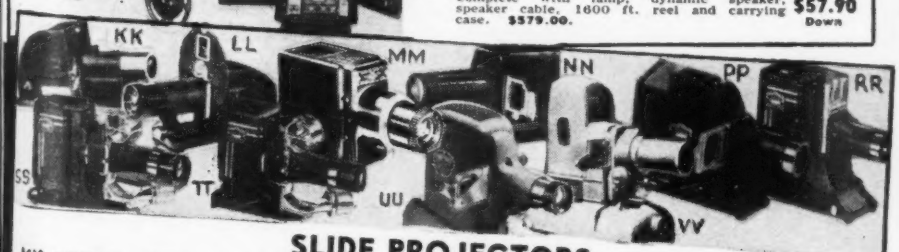
SOUND PROJECTORS

FF VICTOR MODEL 60 The last word in projector design. 2000 ft. film capacity. Complete with 1600 foot reel, 12" dynamic speaker, speaker cable and aluminum case. $468.00. **$46.80 Down**

GG AMPRO-SOUND PREMIER 10 Complete with lamp, 1600 foot reel, dynamic speaker, cable and carrying case. $465.65. **$48.56 Down**

HH NATCO 16mm Complete with 12" Dynamic speaker, tone control, speaker cable, reel and carrying case. $469.00. **$46.90 Down**

JJ BELL & HOWELL FILM SOUND MODEL 179 Complete with lamp, dynamic speaker, speaker cable, 1600 ft. reel and carrying case. $579.00. **$57.90 Down**



SLIDE PROJECTORS

KK VOKAR Complete with slide carrier. CASH ONLY..... **$9.95**

LL ARGUS Complete with rotary slide carrier and automatic slide release. $27.75. **$5.00 Down**

*35mm Roll Film Adapter..... $3.75
*Carrying Case $4.85

MM KODASLIDE MODEL I Complete with slide carrier. $27.50. **$5.00 Down**

*Projecto Case $8.50

NN KODASLIDE MODEL 2A Complete with slide carrier. $47.50. **$5.00 Down**

*COMBINATION CASE $12.50

***KODASLIDE CHANGER** For automatic remote control projection with Kodaslide and S.V.E. projectors. $17.50. **$5.00 Down**

S.V.E. 4 Popular Models made by the pioneers in slide projection.

PP MODEL RK Complete with carrying case and slide carrier. $33.95. **$5.00 Down**

RR MODEL AK Complete with semi-automatic slide changer, and carrying case. $59.75. **$5.97 Down**

SS MODEL AAA Tri-purpose projector for 2 x 2 slides, single or double frame film strips. Complete with film takeup, slide carrier and carrying case. $76.00. **$7.60 Down**

TT MODEL DD Tri-purpose similar to Model AAA only lighter and smaller. Complete with semi-automatic slide changer, film takeup and carrying case. $68.50. **$6.85 Down**

UU AMPROSLIDE MODEL 30A Complete with semi-automatic slide carrier and lift-off carrying case. $70.20. **$7.02 Down**

VV Bell & Howell SLIDEMASTER Wind tunnel cooling. Complete with slide carrier and carrying case. $289.00. **$28.50 Down**

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☐ Rush "Pay-As-You-Shoot" Plan application.
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There's a **DeJur** product for every major step in your photographic process! From exposure meter, through projector to enlargers — **DeJur** equipment enables you to get the kind of pictures you want — the result of years of scientific experience! And it's easy to own this fine photo-equipment when you buy on **the General's "Pay-As-You-Shoot" Plan!** For the pictures you want to take, show or make, get **DeJur equipment** today!

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3. State on coupon the monthly payments you can make.
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The finest and most flexible enlargers ever made. Not only enlarges your favorite shots, but is ideal for copying, title-making, table-top photography, horizontal projection, photomicrography and can be quickly converted into Swing-Back Cameras. All 3 enlargers feature

- *Dual Condensing Lens*
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- *Ball-Bearing Operation*
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- *Micrometer Adjustments*

VERSATILE II Takes negatives from 35mm to 2¼"x3¼". Complete with 3½" F/4.5 lens, negative carrier, lamp, and easy-to-learn instruction book. . . . Only **$99.00** — **$9.90** DOWN

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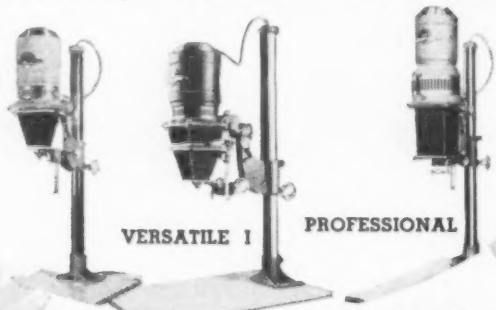

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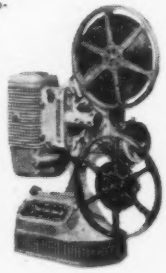

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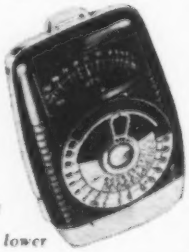

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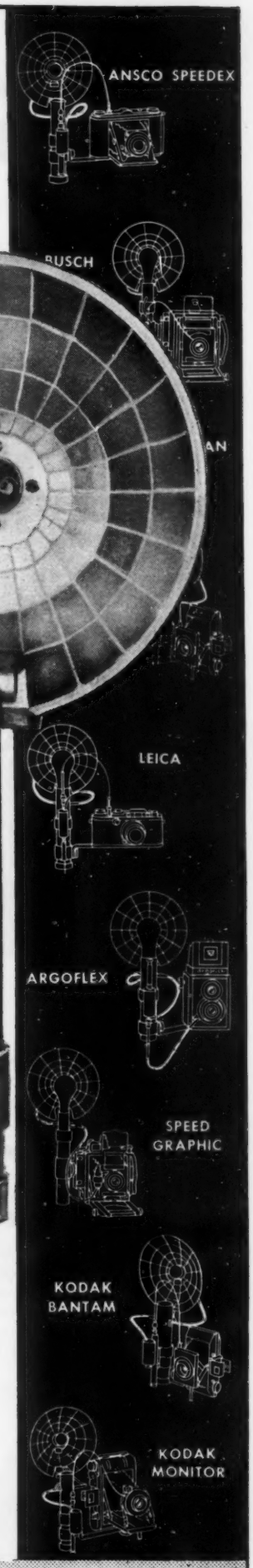

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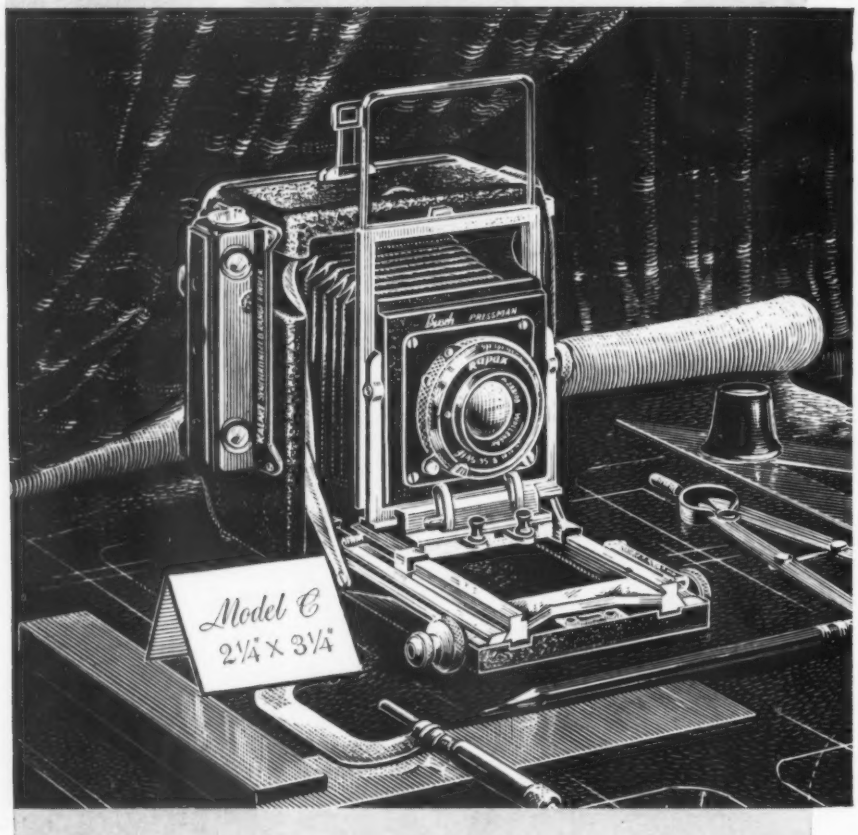

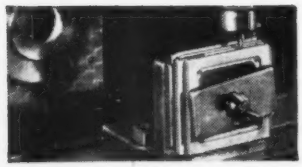

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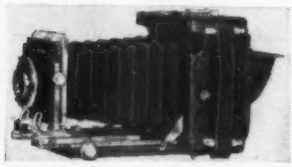

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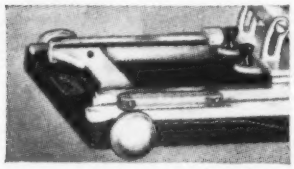

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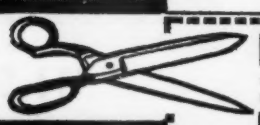

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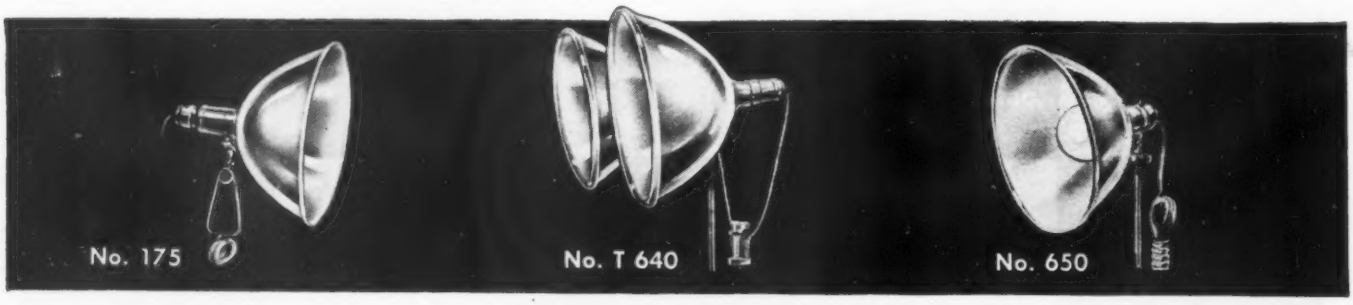

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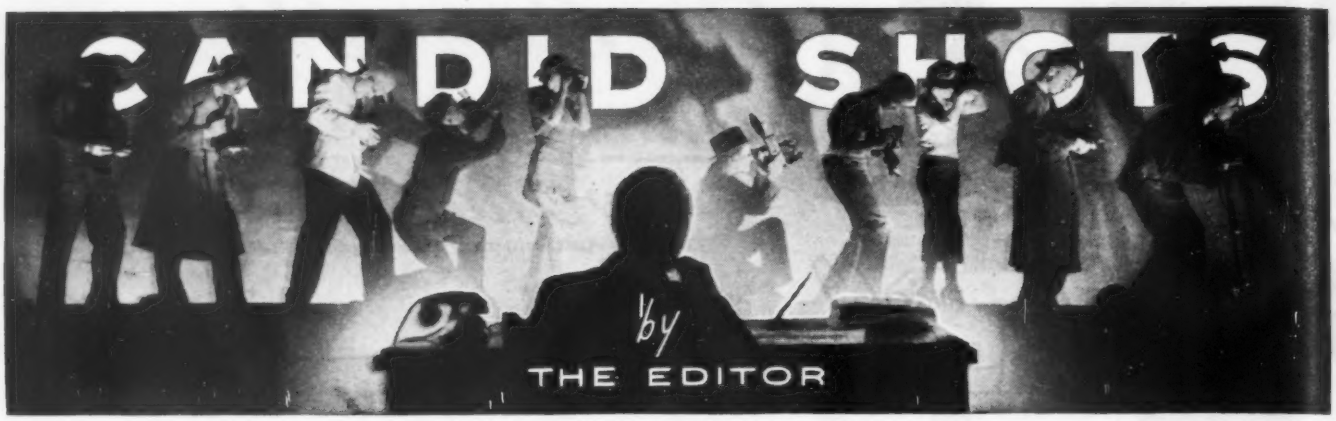

ONE of the most difficult tasks in photography—even more difficult than learning to develop film or make a good enlargement—is the judging of one's own pictures. This, of course, does not refer to those shots which we make solely for personal enjoyment and record, but rather to the photographs that are seemingly good enough to submit to salons, contests, editors, or print criticism night at the club. The truth of our opening statement is supported by the fact that top-flight salon judges and competent critics often have their pictures rejected by other recognized judges and critics.

Perhaps the best way to approach the task mentioned is to find out what factors guide a judge or critic in forming an opinion, then learning to apply the same yardstick to our own prints. We understand that Ward Pease is preparing a discussion on this topic and it is not our intention to steal his thunder. We mention the subject only because a recent conversation with a fellow camera fan brought to light a point that seems worth mentioning here and that might be of immediate help to many beginners.

Referring to one of his favorite pictures, our friend remarked that while it had not been successful in the salons, he still liked it because he made it on a summer vacation trip that always will stand out in his memory as one of the best he has ever experienced. Here was the clue to a common error. The picture, serving simply as the key to a succession of pleasant memories, provided so much personal satisfaction that the maker was unable to look at it objectively and judge it solely on composition, technique, and the story it told. Whenever he looked at the print it brought to mind all the pleasant circumstances involved in its taking, but which an outsider could not "see." This, of course, happens to us all. We simply need to remind ourselves, when attempting to judge one of our own prints, that others are going to see only the image on the paper and not the story behind it.

To make matters perfectly clear, we hasten to remark that the foregoing refers only to the critical evaluation of pictures which are deemed worthy of some form of public exhibition. For all of us have in our albums countless pictures that were made not only to record a scene or event, but to perpetuate the circumstances surrounding the occasion. They are fun to take and wonderful to have as the years go by, serving as "keys" to happy memories—pictorial "cuff notes" of those events in our lives that we want to preserve for keeps.

Popular Photography — Franklin Folger

RECENTLY a newspaper columnist, hard up for a topic to fill his allotted space, scraped the bottom of the barrel and came up with a tirade on amateur camera fans, referring to them as an "addle-pated breed of camera clickers," "oafs," and "nuts," then blamed their existence on the "scientific hopheads who have made the modern camera into something as involved as a cyclotron machine." Perhaps we shouldn't even dignify such bleating by mentioning it, but it seems too bad that our writer friend hasn't kept up with contemporary amateur photography nor learned how easy it is to focus a camera and adjust the simple diaphragm and shutter settings. What's more to the point is the fact that he probably doesn't know that photography has become the world's most popular hobby and no doubt there are—or were—a goodly number of amateur camera fans among his readers. But everything usually works out for the best. Since our critic, in his day, took wonderful pictures with a box Brownie—eyes closed—the rest of us might find the competition tough if he took a notion to acquire one of the "more involved" cameras and get back into the swim.

SPEAKING of columnists, amateur photography has lost a real friend with the recent passing of Howard Vincent O'Brien, whose "All Things Considered" in the *Chicago Daily News* has been for years an inspiration in the lives of his thousands of readers. Fascinated by the technique of photography and a strong admirer of the camera artist, O'Brien occasionally would discuss the subject in his column. Many readers will remember his fine tribute to Jack Peabody, which we reprinted (Sept. '46).

WITH this Special Salon Issue, the largest POP PHOTO has ever published, comes our most sincere good wishes for a happy Christmas season. Incidentally, if you haven't made your photographic greeting cards yet, see page 46 for some helpful ideas.—*Frank Fenner, Jr.*

COMPLETE SATISFACTION OR YOUR MONEY BACK

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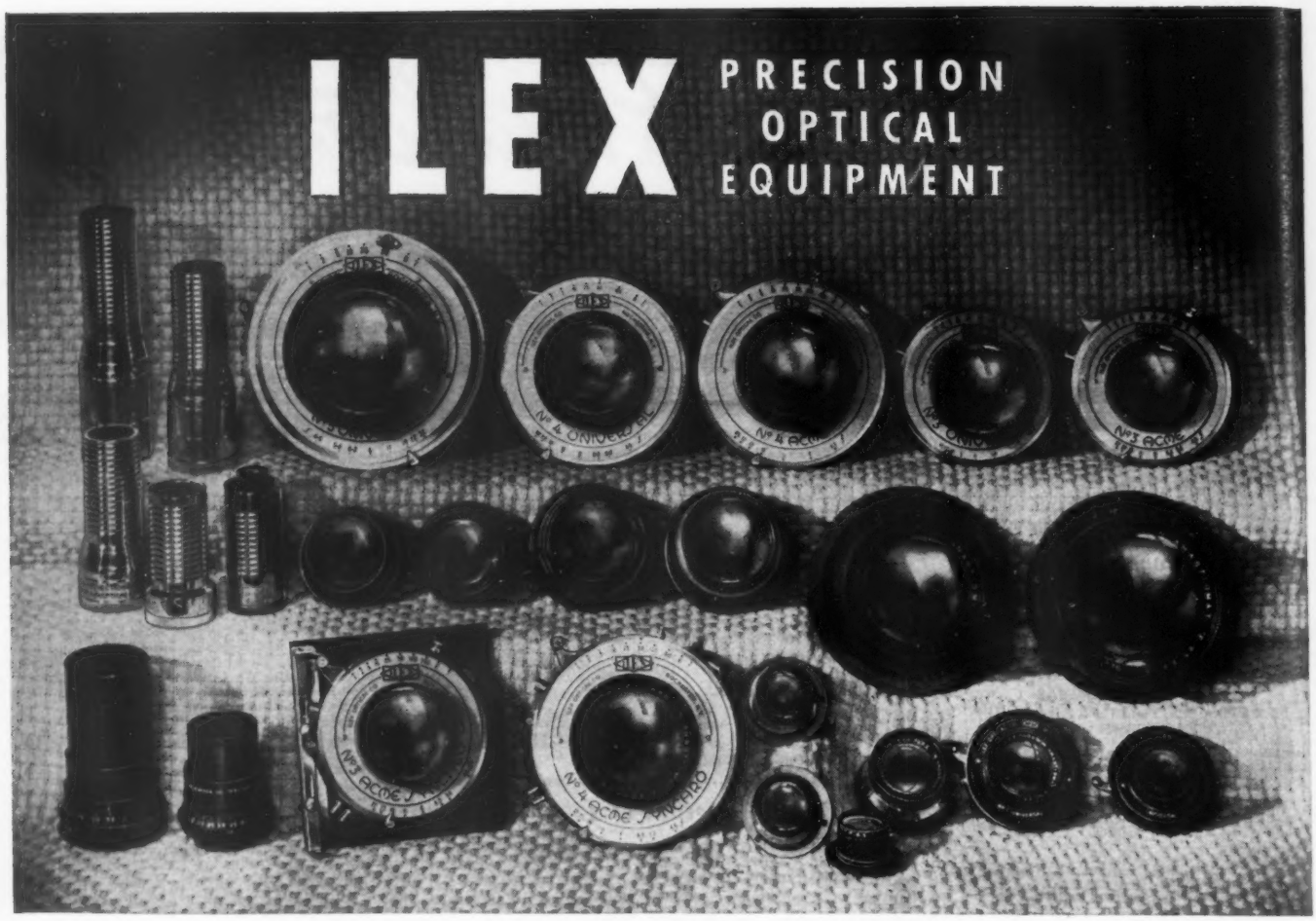

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Effectiveness THE NUMBER ONE REQUIREMENT

By M. K. LEGGETT

How can you measure the merit of a picture? Is it by the technique of its maker, or by the amount of emotional response it creates?

Extreme scarcity of detail in "Opaque Morning" by Elmer Fisher lends strength to the print. Its few elements in no way compete, and the eye is drawn immediately to the center of interest. In this way strong emphasis is imparted to the print's composition.

IF WHAT I have written here lets you take the brakes off your imagination, it will have served its purpose wholly.

I want to talk about pictures—the things that make pictures effective, that make them worth looking at twice, that make them pleasant to live with, that make them valuable if they are for sale, that make them spark with a salon judge.

Think for a moment of a blank sheet of paper. It is only a blank sheet of paper until someone has put a picture on it, and then it becomes something else. But let us enlarge our thinking about this prospective picture a little.

Although you read this through a common interest we share in photography, we have no right to be narrow-minded or to smother our imagination under a notion that photography is *the* art. We can see the whole thing more clearly if we put photography in its proper place among the various arts that are all so closely related to each other.

Hand our blank sheet of paper to one kind of artist, a writer, and he will write words upon it that will convey his ideas and create an emotional response in his audience. Give the paper to another artist, a musician, and he will write bars of music across it that will transmit his feelings to others and again create an emotional response in an audience. Give the paper to a third artist, a painter, and he will sketch upon it a scene that will carry from his mind to yours a group of impressions that will, again, set off an emotional response. Hand the paper to a fourth artist, a photographer, and he will cover it with silver chloride and develop on it an image of an idea that he had and thus, through this medium, create an emotional response. Through all these arts runs one common denominator—emotional response. You can stimulate it by many means, and you always start with a blank sheet of paper.

On a blank sheet of paper might be written words more immortal than the Gettysburg Address; a symphony greater than Beethoven's Fifth; a picture more famous than the Last Supper. It makes no difference what kind of artist you may be, this same blank sheet of paper stares you in the face and says, "It's up to you!"

Before we start putting ideas on this sheet of paper, let us dismiss the problems of photographic technique. This requires some study, a little aptitude—though very

(*Continued on page* 222)

"Lost Horizon," by H. C. Hire, has an air of high emotional quality. In addition to the excellent composition and the superb texture, the feeling and atmosphere of the scene evoke strong emotional response in anyone who happens to view the picture.

"Spring Comes to Beale Street," by Elmer Fisher, has a long and successful record. Its element of showmanship arrests the casual observer, and the picture is rich in common appeal.

Repetitive and rhythmic elements form the background of the author's "Bronze." The center of interest stands out from this muted complexity like the feature instrument in a concerto.

Christmas Greetings

Let the experiences of these Yule card contest winners help you to make a photographic greeting this year.

A unique booklet which carried a page devoted to each member of their family was the holiday mailing sent out by Mr. and Mrs. C. W. Elliott of Bluffton, Ohio. The pages are shown at the right.

Lighted for the first time since the war, the "Christmas Cross," which is arranged on the north side of Chicago's Palmolive building during the holiday season, was inspiration for the W. Howard Fredricks' greeting card mailed to 650 friends.

PHOTOGRAPHIC greeting cards for the holiday season are growing more popular as each year goes by. They range in type from those which can be printed from ready-made negatives that you can buy, to the more complicated and unique ones which have been arranged and photographed by enthusiastic amateurs and professionals.

Christmas cards which fall in the latter class, and which were judged the best ten of those entered in the 1946 greeting card contest held by this magazine, accompany this article, and may contain information or a suggestion that can be adapted to your own use should you want to make your own Christmas cards with a camera this year.

You still have time, but remember to get them in the mail early, for post-offices will be busy with holiday mail.

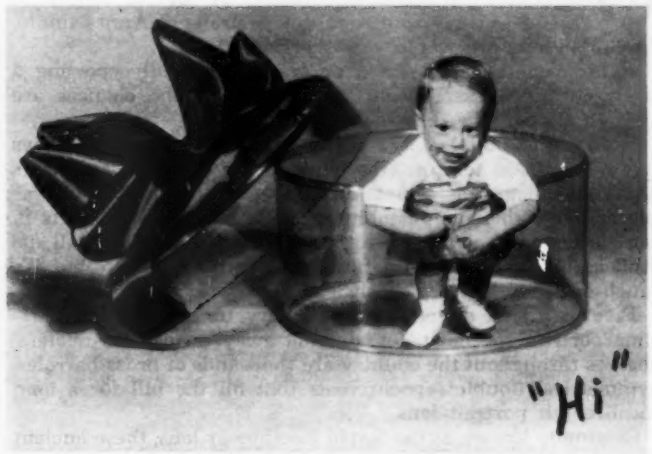
There is something personal about a photographic card, for the receiver knows that the sender went to some trouble to make it, no matter how simple the greeting may be. And making them is fun, too. The photographers who produced the Christmas cards shown here have sent us the stories of how their cards were made, and it's easy to see that making each card was an enjoyable photographic project.

Take the Elliotts of Bluffton, Ohio, for example. Deciding upon an idea was the primary point, and once a booklet type of greeting had been decided upon, rough sketches of the various pages were drawn up. Then, when satisfied with the general presentation, C. W. Elliott started his shooting. The cover picture was made using some of the novelty candles which appear on the market during the holiday season, and the stairway which seems to support them in thin air was made by building a ramp out of checkers under the black background. Pictures of each of the family members were made and added to the project, and drawings of the houses and snow were cut out from the type of ready-made Christmas card negatives which can be purchased. Prints of all the parts were then made, pasted on an 8x10 piece of cardboard, and the lettering was added with white India ink. This entire setup was then copied on 4x5 film, and as many enlargements as necessary were made.

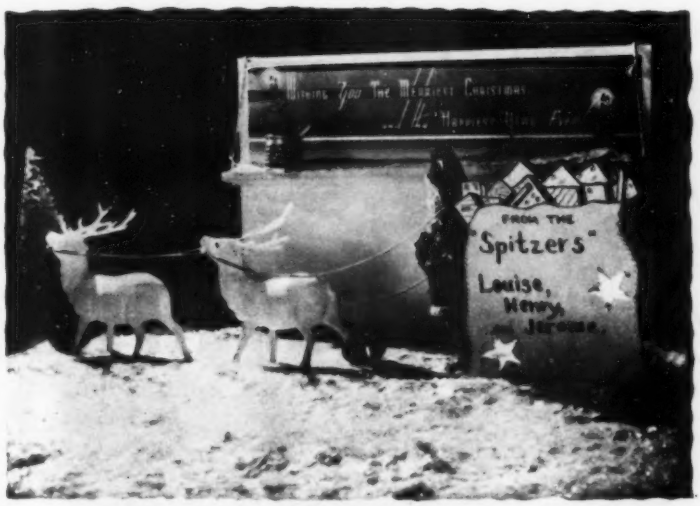
When the prints were dry, they were cut lengthwise and joined into complete cards with *(Continued on page 186)*

WITH YOUR CAMERA...

Christmas morning, and the children's first wide-eyed peek at their tree and gifts was the subject of a striking greeting card mailed out by the J. K. Jobsons of Marietta, Georgia. ←



→ **Simple** but effective was the card sent by Mr. and Mrs. L. A. Lucas, Denver, Colo. Their son Jimmy was posed, shot; his image cut out and placed in a box, the scene re-photographed.

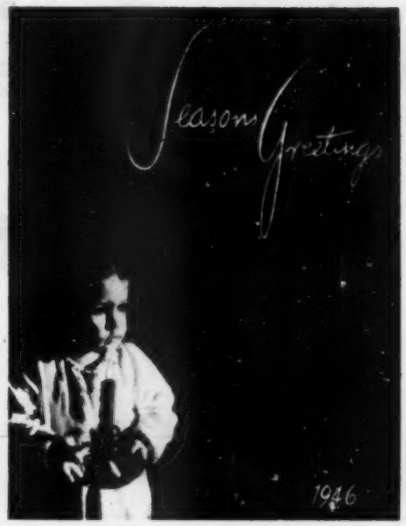


Santa and his reindeer were the subjects of greeting card mailed by the Spitzer family of Chicago, Ill. A tabletop like this makes an ideal Christmas card. ←

→ **Reminiscent** of the Gay Nineties in both pose and clothes, the greeting card of the Jacquots, National City, Cal., required use of three separate negatives.

Adoremus, a composite made by Sherwin Murphy of Chicago, was not only a superb card, but a successful exhibition print hung in his local camera club show.

Foreground of this attractive print used as a Christmas card by W. F. Small of Newburgh, N. Y., was made in a nearby field; woods were taken in his backyard.



Kathleen, two year old daughter of Mr. and Mrs. R. F. Barrett of San Jose, California, was the wistful model who posed for their attractive greeting card.

Photographs and text by

LARRY HARMON

ODDS stand about ten to one that every amateur photographer periodically is forced by fate or family to "set up" in the front room for portraits of Aunt Minnie, Uncle Wilbur, or—worse yet—the Boss!

If his camera is a 3¼x4¼ or 4x5, undoubtedly sporting a sharp-cutting Tessar, Dagor, or Optar lens, the chances are that Henry will be disowned—or fired.

Henry is stymied at the start. Wire-sharpness that shows too-evident skin texture (the hairs on the moles on the boss's chin) and distortion (Aunt Min's left shoulder looks twice as big as her right) may combine to stifle his creative efforts in portraiture. Of course, Henry may resort to showing all his stuff as hand-painted miniatures on sensitized burlap, but it's much easier to buy a portrait lens.

Five to fifteen dollars can set Henry up as the local part-time portrait specialist, for, dusting away on camera dealers' shelves throughout the country are thousands of brass-barreled symmetrical doublet apochromats that fill the bill for a long focal-length portrait lens.

Originally known as the Rapid Rectilinear lens, these ancient bits of glass may be engraved Lynkeioskop, Euryskop, Platystigmat, Eidoskop, Pantoskop, Perigraphique, or just plain Montgomery Ward. Just for the book, both Dallmeyer and Steinheil invented similar lenses in 1866. Until faster anastigmats such as Cookes and Tessars became available (remember, Grandpa's dry plates weren't rated at 125 Weston) the RR's were the answer.

Dusted off, elements re-cemented if the balsam is cracking badly, and mounted on a lensboard, one of these antedated lenses will eliminate many of Henry's headaches.

Rated at *f*8, RR's in focal lengths six to 48 inches can be discovered by a bit of rummaging in back-room bins, and the camera store manager may be happy to sell cheaply what he considered a dead item. For example, I found three RR's in 10, 15, and 25-inch focal lengths, in Los Angeles camera stores recently. Total cost for the three was $25.

Stopped down to *f*11 or better, the RR yields negatives that have apparent sharpness, yet soften the crows' feet around Aunt Min's eyes and the three-layered jowl lines on Uncle Wilbur—just soft enough so Henry's fifteen-minute retouching now will result in portraits that list him in the last will and testament of these two lovable but homely old characters.

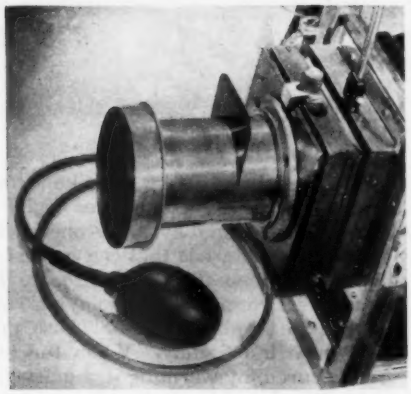
The RR is definitely not a mushy, soft-focus lens. Rather, it is fairly critical in the center of the plate, falling off in definition at the edges. The Boss may respond with a fat semi-annual raise if Henry adds a double thickness of black gauze over the lens for slight diffusion.

Now that Henry has "arrived" as a camera artist, let's get down to a few specific points that will make an RR adaptable to other individual needs. (*Continued on page* 270)

Rapid Rectilinear lenses of many focal lengths, with metal stops for the longest, are shown here. Model inserts stop in 8-inch lens.

"Exploded" view of the author's camera. From left to right: a 15-inch RR lens with Waterhouse stop partially inserted; Packard shutter with micro-switch at top connected to flashgun; and 4x5 camera.

A simple method for determining the approximate focal length of a rapid rectilinear lens is demonstrated by model Mary James, who projects the image of a light held ten feet away onto a card, in this way visually demonstrating the average bellows extension for portrait work.



Rapid Rectilinear lenses can be found on shelves of many camera stores throughout the country. They may be engraved with any name from Lynkeioskop to Montgomery Ward, but these ancient bits of glass still are capable of making good pictures.

Rapid Rectilinear lenses, although out of date in terms of today's designs, can be adapted to portrait work with splendid results

Jane Nigh, starlet, poses for the RR lens. Note the brilliant but gently diffused quality.

Mary James as portrayed by a 25-inch RR lens, using Ansco Triple-S Pan film, one second at f32.

→

A transparent paper weight containing a picture is easy to make. The author used this one to demonstrate steps in the embedment process, Figures 1 to 6, right.

PLASTICS PHOTO NOVELTIES

By KENNETH MURRAY
Author and Photographic Illustrator, Colon, Mich.

IT IS surprisingly easy to make attractive photographic novelties right in your own home, by using one of the new plastics materials that can be cast in almost any shape. In addition to providing an effective means of displaying your pictures, these plastics mounts also preserve them indefinitely. When the material is cured, by warming it, a glass-like solid with the clearness and sparkle of crystal is the result. There are no known solvents for this material, and a picture suspended within it is protected from the usual deteriorating influences of dampness and the air forever.

Photo plaques, paper weights, earrings, pins and brooches—these are only a few of the many possible applications. You can surprise your relatives and friends this Christmas with unique, personalized photo novelties made with pictures you have taken.

Two of these plastics materials are now on the market, and can be purchased at hobby shops in the larger cities or by mail from the manufacturers. They are known as Castolite and Plaskit. Both have the appearance and consistency of liquid honey, and keep well in this form if stored in a cool place.

Their chemical composition is such that a hardener is required to make them solidify. When a given quantity of hardener has been added, a chemical reaction immediately commences. First the liquid thickens and becomes jelly-like; then it gradually solidifies and hardens. This reaction is accelerated so as to reach completion within an hour if the material is gently warmed on a water bath or with an infrared heat lamp, in the warm sunlight, or even in an ordinary oven in which the temperature can be controlled.

It is apparent that the photo encasement can be given any shape you wish simply by choosing a suitable mold. Glass and metal dishes are most easily used, just as they are, or the edges of cast flat pieces can be shaped exactly as desired merely by bending strips of thin metal which form retaining walls. In all cases it is evident that if the inside surfaces of the mold are smooth and shiny, the outside surfaces of the plastics cast will likewise have the desirable crystal-like finish. Usually it is best to apply a coating of polishing wax to the mold to assure this condition, particularly when the mold wall is of metal. The top of the cast, which is exposed to air while hardening, will be somewhat uneven and will require sanding and polishing to match the remainder of the piece. Details of this process will be described later.

A heart-shaped mold is made by folding a piece of brass shim stock double and then bending it back until the ends are joined.

The mold is mounted on a sheet of glass that is waxed and polished, and is held down by putty or weather-stripping tape.

Now you can preserve your pictures in the new, sparkling plastics and make attractive gift items as well — a thought for Christmas

1 **Select** a simple mold for your first experiment, and prepare it by waxing and polishing to a high gloss.

2 **Measure** the amount of hardener required for the plastics you use and stir it carefully to avoid bubbles.

3 **Pour in** the first layer with the mold leveled off in a pan of water and placed on a stove or hot plate.

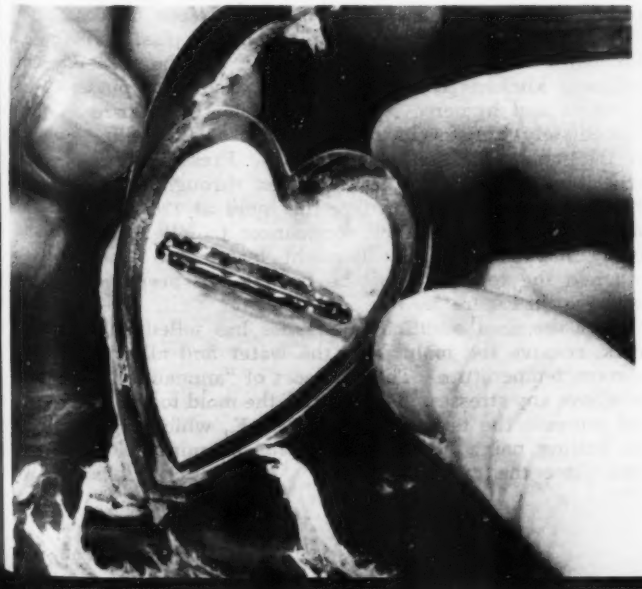
4 **After jelling** the first layer by heating it, dip the print in a fresh plastics mixture and press into place.

5 **Wait for** the print to adhere to the first layer; then pour the second to obtain the over-all depth you want.

6 **Smooth** the irregular surface of the top of the casting with abrasive paper and polish it to a high gloss.

Once you have mastered the very simple technique, you will find that more and more applications for it will occur to you. Many different types of pictures can be chosen for mounting, and there is virtually no limitation on the variety of molds that can be employed. You may wish to tint the liquid before casting it, and this can be done very easily with inexpensive dyes supplied by the manufacturers of the liquid plastics. Many coloring variations are possible.

After hardening, the mold is removed. The pin is embedded in the back of the heart when the last layer is starting to jell.



The finished heart is a hit, especially with bobby-soxers. Hardened surfaces are smooth as glass and shim stock that shape them.

A simple plaque is made with the same technique employed for the paper weight, except that the layers are thinner. A pair of pictures are mounted back-to-back, with thin cardboard between them. If a suitable mold cannot be found ready-made, one can be fashioned quite easily by mounting strips of metal or glass on a flat glass sheet—using putty or weather-stripping to hold them.

Novelty earrings can be cast by using short sections of pipe or tubing as molds. Each step of the process is the same as for making a paper weight, but the quantity of plastics is so small that it must be measured accurately for uniform thickness. Screw fasteners can be attached by embedding them in the last layer as it hardens, or they can be cemented on later with a bit of fresh Castolite as shown above. In this event it is unnecessary to wait for the plastics to thicken before heating—curing can begin at once. There is almost no limit to the variety of photo novelties you can make by this process.

All of a casting can be tinted the same color, or you may prefer to tint the back layer and keep the front one clear. This allows the picture to appear in its natural tones, against the colored background of the mount. The plastics can be made luminous so that the picture can be seen in the dark, merely by adding a prepared powder available from the manufacturer.

The possilibities for using this new material seem endless—but before going into the more elaborate applications we will describe the basic technique for making a simple embedment in a paper weight. All the major steps are used for it, and once you are familiar with them you will be ready to create products of your own design.

A simple mold, such as an oblong butter dish, is suggested. Round and square glass ash trays and other glassware may also be suitable. Be sure that the opening at the top is no smaller than the bottom, as you will want to remove the casting without breaking the mold. The plastics will shrink very slightly as it cures. Coat the inside of the mold with Johnson's Paste Wax, let it dry thoroughly, and then rub to a high gloss with a dry cloth, as in Figure 1.

Avoid getting dust in the can of plastics as you open it. Dip out the plastics with a clean teaspoon, taking care not to drip any on the edge of the can as the lid would then be difficult to remove the next time. Empty each spoonful into a clean mixing dish of about the size of the mold until the bottom is covered to a depth of about ½ in. Replace the can lid tightly, as air would in time cause the unused plastics to harden by itself. If you use Castolite, add a drop of the liquid hardener for each teaspoonful of plastics, as shown in Figure 2. A measuring stick is provided for this purpose with Plaskit. Stir in the hardener very thoroughly, but with care to avoid bubbles. If air is entrapped, wait for the bubbles to rise to the surface before proceeding.

Set the mold in a pan that is partly filled with water and place it on a hot plate or on the kitchen stove. Check levelness of the bottom of the mold; it may be necessary to level it by means of wedges slipped underneath it to be sure the layer of plastics is of the same thickness all the way across. Warmth can also be provided, as mentioned, with a regulated oven. You may even level the mold inside a cardboard box, and use the heat provided by an electric lamp bulb suspended over it. Use of the water bath is simple, however. Pour the prepared plastics from the mixing dish into the mold (Figure 3) and raise the temperature to 120° F. for a period of 20 or 30 minutes or until the plastics has the consistency of thick jelly when tested with the point of a needle. Avoid spilling a drop of water into it at this stage, as it will leave a white spot. Avoid overheating, as the stresses set up might cause cracks to develop.

While the material is thickening, cement your photograph to a piece of thin but stiff cardboard. Rubber cement is good. Never use a water paste or cement, as it will cause curling. The mounted print *must* be flat. Write your name and the date on the back with India ink if you wish or you can use two prints, back-to-back, with the stiff cardboard between.

When you see that the plastics in the mold has thickened to the consistency of very thick jelly, prepare a fresh lot of the liquid material with hardener in the mixing dish, exactly as before. Be sure the spoon is clean before introducing it into the can. All articles that touch the plastics before it has hardened, including your fingers, can be cleaned with ordinary kitchen cleanser. Grasp the mounted picture with tweezers and immerse it in the new lot of prepared liquid. Immediately transfer it to the surface of the jellied plastics in the mold (Figure 4), face down. Press on the back to expel any air bells that can be seen through the bottom of the mold. Continue warming the mold at 120° F. until the plastics on the photograph commences to jell and it is held firmly in place; otherwise it might float to the surface when you add the remainder of the fresh lot of prepared plastics as shown in Figure 5.

After the final addition of plastics has jelled and is quite thick, remove the mold from the water and allow it to cool to room temperature. This is a sort of "annealing" procedure to relieve any stresses. Then return the mold to the water bath and increase the temperature to 200° F., which is just below the boiling point. Hold it there for 30 minutes. You can then place the mold in cold (*Continued on page* 216)

from a STUDENT'S NOTEBOOK

PAUL STRAND

Here is a digest of lectures by famous photographers on the manner, method, and techniques of their work

L. MOHOLY-NAGY

ERWIN BLUMENFELD

BEAUMONT NEWHALL

BERENICE ABBOTT

THE Institute of Design in Chicago has a photographic program which attempts to bring out the individuality and maturity of their students. In line with their policy of acquainting members of their Photographic Workshop with leaders in the field of photography, the late L. Moholy-Nagy, director of the Institute, and Arthur Siegel, its Workshop head, a short time ago assembled a photographic seminar. Their aim was not a special pleading for one type of photography, but rather an exciting survey of what outstanding photographers and critics of photography were thinking and doing at the present time.

Two of the students attending those lectures were Max Tharpe, whose work has appeared in our Picture Section, and Jane Bell Edwards, well known photographer of children. During their work they assembled a set of notes which succinctly reveal the aims and ideals of many photographers of the day. These notes have been combined, illustrated, and digested, and are brought to you to increase familiarity and understanding of contemporary photography and photographers.

RUS ARNOLD

FRANK SCHERSCHEL

ROY STRYKER

GORDON COSTER

ARTHUR (WEEGEE) FELLIG

Turn this page to read what these famous photographers have to say about their work.

ROY STRYKER

Stryker was former photo-director of the Farm Security Administration, and OWI, now is head of Standard Oil (N.J.) photographic department. He says the mind is as important to the camera as its lens; and that you must have skepticism, curiosity, and the will to work. He mentioned that some editors don't like square pictures—that basic captions must contain the five W's: Who, What, When, Why, and Where. For those interested in job-hunting he had this advice: dress conservatively; present your samples in 11x14 size; carry them in a neat envelope; give the editor the pictures but don't attempt to show them to him, for if they are good they will tell their story; and by all means have a scrapbook.

◀ **Stryker warns** that a photographer must analyze the situation, should stand back and see the whole.

BEAUMONT NEWHALL

Newhall is the former curator of photography for New York's Museum of Modern Art. He told us that photographers should study art to the extent of being able to understand the painter's problems, and how he solves them. He said to make up your mind as to what you want in photography, and to stick to it. The inherent value in photography is realism, and good documentary photography will live through the ages. This is a good field, for historical societies are crying for pictures of life today. As concerns photographic work—light cannot be judged with the eye, for it will accommodate itself and the camera will not. Proof your negatives; file only good ones, and when showing your work, the presentation is all-important. Never show anything but your best.

◀ **Beaumont Newhall** claims that amateur clubs lack imagination; they make pictures for their own judges.

FRANK SCHERSCHEL

Scherschel previously headed the *Milwaukee Journal's* photographic staff, is now on *Life* magazine, and is an expert in the use of speedlamp. He said that when using speedlamp, you should develop 50% longer, take good care of your speedlamp cords, and wear gloves when handling long cords to keep your hands clean. The back light is important in both speedlamp and flash work; use it. In speedlamp work, focus light on waist of model. Make sensible pictures, sensibly lighted, and try to avoid the use of flash on camera when possible. Practice with your camera until you can set it with eyes shut. Check equipment continuously, for dirty connections will waste both flash and film. Practice, practice, practice.

Frank Scherschel, maestro of the speedlamp, uses a model to demonstrate that light should be focused at point near waist. ▶

ERWIN BLUMENFELD

Blumenfeld is a top-notch fashion photographer, and is well-known too for his experimental work in black and white. In color, he prefers to do without the rainbow effect, and when possible will work with only the tonal ranges in two or three colors. However the market value of these is unfortunately less than that of the brightly colored ones. When he works with color, his studio is completely dark except for lights on the subject. Never exposes black and white and color in same day; says that jumping from one to the other is poor technique. Believes that there is always a reason for taking a picture. Suggests you make the best print from a negative, then experiment by trying to make ten more which are an improvement over your first. Number them so that they can be compared after they have dried. Does commercial work to live, experimental work for fun, although some of the latter sells well.

Erwin Blumenfeld's lecture draws Weegee and Beaumont Newhall, at upper left, as absorbed listeners. ▷

WEEGEE (ARTHUR FELLIG)

Arthur Fellig is a news photographer, author of "Naked City," and "Weegee's People." He says not to be afraid of making repeated visits to magazines, tells that it took him over a year to crack *Life*. Picture opportunities can disappear in a fraction of a second—so be ready. He sets his camera at *f* 22, six feet, 1/200, with flash for closeup work, and for ten feet at *f* 8 for normal shots. Says that your camera will get what you want—so keep on trying. Recommends that care be taken to obtain permission to shoot if subject is on private property. He uses three lenses: a 5¼-inch *f* 6.3, a 3½-inch wide-angle, and a 10-inch telephoto. All will work if you remember to open the back shutter. Weegee uses infrared film where flash is not allowed—using no filter and midget infrared flashbulbs. Develops in D16 for 17 minutes. Believes that any woman who hasn't graduated from a reform school is a "society dame."

◁ **Arthur Fellig** demonstrates the do's and don'ts of crime photography. His theme song: "be honest."

GORDON COSTER

Coster is an industrial photographer who works also for *Life* magazine. He maintains that most photographers lack a broad viewpoint and knowledge of American life. He says not to be afraid to shoot film on a picture story—take from thirty to a hundred or more shots. Coster, probably the best man in the country when it comes to use of flash powder, likes to use it in lighting large areas. He says one ounce of powder is equal to many hundred flashbulbs if fired at once; don't use powder in a closed room, check to see that doors, windows are open; don't use powder in rain; keep moving when firing powder, and if windy, wear hat and gloves. General photographic hints: for open flash work, place light behind and to one side of camera; in night work overexpose and underdevelop.

Gordon Coster feels the longer the time you take to make a portrait, the less impact that picture will have. ▷

RUS ARNOLD

Arnold is the well-known author of the Little Technical Library book, "Flash Photography," and gave pointers on the successful use of flash. Said he, "A good way to judge a flash shot is to see if you can tell it was taken with flash." One of his tricks is to squint when making a shot, then to study the image retained by the eye. This gives him a preview of the result, and is a check on catching the peak moment in action work. By working close to his subject, and far away from any background, he keeps the background of the print dark and underexposed. He brought out that skin texture should not be overexposed; and that exposure should be based on the point of interest the photographer wishes to bring out in the picture.

◁ **Rus Arnold** shows the class an easy method of checking the flashgun and shutter synchronization.

PAUL STRAND

Strand began in photography in 1908, and says that in his photographs he is trying to say something about his relationship to the world in which he lives. He believes the function of a photographer is to serve as the voice of the time in which he lives. Claiming you cannot say more than you see, he says seeing is the primary creative art. Warning against snapshots, he says pictures should be composed on the groundglass when possible. Strand says that print quality is important, and that you will lose it with a large print, as small black areas enlarge to great bare holes. Prefers a semi-glossy paper, does no ferrotyping, finishes his prints with a varnish which adds brilliance and protection. Says Strand, "Areas for exploration are unlimited. You have the whole world."

◁ **Paul Strand,** long-time friend of the late Alfred Stieglitz, uses his glasses to illustrate a point.

BERENICE ABBOTT

Abbott is an outstanding author and photographic teacher at the New School of Social Research in New York. She stresses the camera as an instrument of reality—and says that in taking portraits, you must get rid of the "photographed expression" even though you insult the subject. Other points she brought up were that you must learn to use filters and the swings on your camera; that pattern must be used to enhance a photograph rather than as an end in itself; and that a certain amount of time must be allotted to photography each week, else your feel for it will be lost.

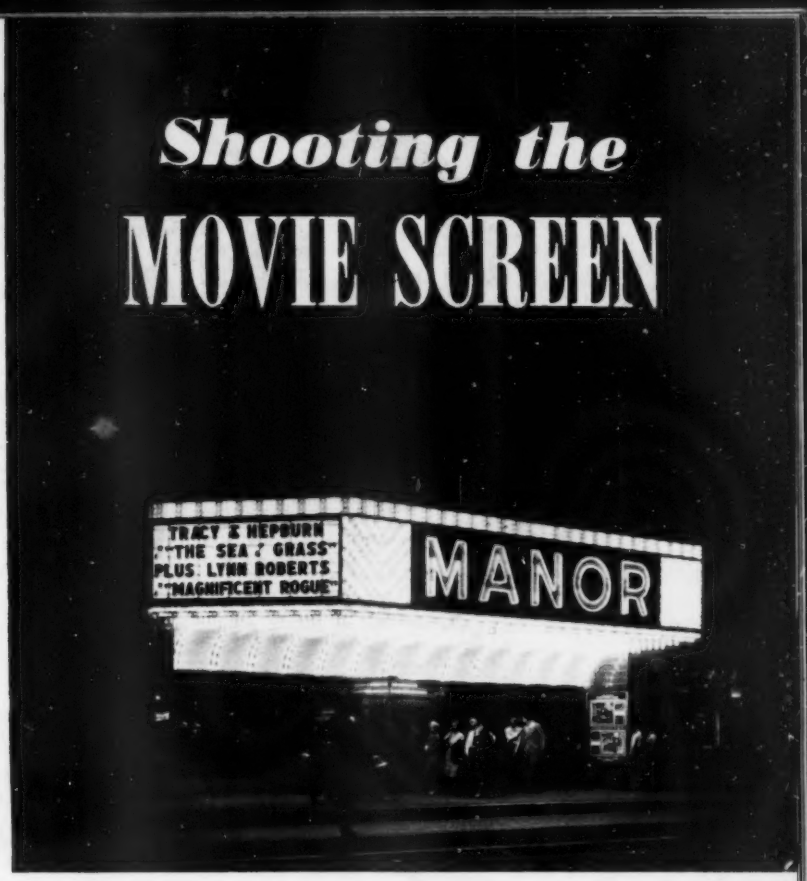
The eye must be trained to see white, gray, and black on paper before you make a picture— (*Continued on page* 174)

Berenice Abbott points out that common faults in photographs most usually are far too much foreground, poorly judged exposure. ▷

For something different in photo projects, tell the story of your favorite motion picture in stills

By BROOKS HONEYCUTT

Shooting the MOVIE SCREEN



An enlargement of the title or the marquee theme at the right makes an attractive album cover for your stills.

Dramatic moments like this should be recorded. Read a review of the movie to outline your shooting schedule.

In recording the movie scenes, try to film expressive portraits of your favorite personalities in their roles.

HOW many times have you wished, when reminiscing about an old and favorite motion picture, that you had a file of scenes from that production to glance over once again? You don't have to wish, for if you will take your camera to the theater with you in the future, you'll have a wonderful file of shots of your favorite movies and best-liked stars which you can dip into at leisure. It will take a little preparation, for before filming the movie, you had best read a review or two of the motion picture you have selected for your stills. These reviews are published in daily and Sunday editions of newspapers and in many popular magazines. From the criticisms, you can list in sequence the important scenes to record to maintain the continuity of the show and to avoid unnecessary shooting. Then pick up your camera and head for the theater. And remember, you are not going just to see another movie—this time you are going to bring back something tangible. The procedure outlined for shooting the movie screen in a theater also can be adapted for making stills of favorite scenes in your 8 mm *(Continued on page 244)*

These stills were made at *f* 3.5 at 1/10 second. To get the steadiness required, use the back of the seat ahead for a tripod.

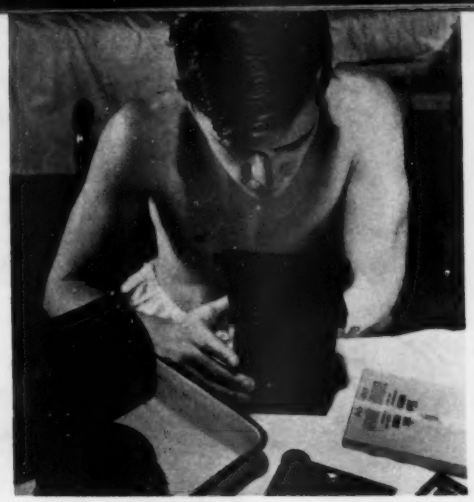
Photo instruction by the Volunteer Service Photographers (a group organized originally by women to furnish snapshots to servicemen and their families) consists not only of explaining camera and darkroom techniques, but also (as here) discussing problems of composition.

A New Start Through Photography

Troubles seem more remote, and the road back to life and health seems more assured, as the boys apply color to black-and-white prints—with a Volunteer's help.

First step in getting acquainted with photography is to learn how to use a camera and its many accessories. Here a Volunteer instructor explains the value of a lens shade to two interested wheel-chair patients.

Portraits mean much to parents and sweethearts, and they're fun to work on, whether you're posing, shooting, or holding lights.



Aided by a portable darkroom, this semi-paralyzed sailor eagerly awaits the time when his films will come out of the hypo.

This veteran, contact-printing in St. Albans Naval Hospital, expects to make photography his life work.

Apathy is routed as this veteran watches enlargements come up in the developer. The negatives came from his folks on the farm.

Darkroom heat is forgotten at Tilton hospital (Fort Dix) as this boy learns enlarging secrets from a Volunteer Service girl.

Even the difficult art of negative retouching is being learned by this sailor at Brooklyn Naval Hospital.

Morale-building value of photography has been proved amply by the results achieved among our many war veterans still in hospitals

Photographs and text by

FRITZ W. NEUGASS

FEW PEOPLE realize how many of our boys are still confined to Army, Navy, and Veterans' hospitals. Many of them came back from the war broken physically and mentally. For them life seemed to have lost all meaning. They felt forgotten and closed away from the world. They receive the best medical treatment; the Red Cross and other charitable organizations are providing many things to brighten their monotonous lives.

But although entertainment is a most welcome interruption of their daily routine, it is not enough. It gives them only temporary relief from the greatest moral danger of long hospitalization—apathy.

Here occupational therapy comes in as the most constructive aid. In their work, the patients are relieved from inactivity, new interests grow, new hope for the future arises. Encouraged by their achievements, they no longer feel useless, and see the road wide open which will lead them back to useful life.

One of the favorite occupations in many Army, Navy, and Veterans' hospitals is now photography. It entered the therapeutical program only recently. During the war the scarcity of material and equipment was eliminated by priorities granted to introduce photography into the hospitals. Today a great many of the boys choose the art of photography, not only as a hobby and pastime, but as a professional training for rehabilitation. Small wonder that photography, with its fascinating combination of technical and artistic elements, plays such an important role the world over.

The medical authorities, always in favor of occupational therapy, eagerly welcome the introduction to this new field. More than other vocations and more than any recreational occupation, photography in its ramifications provides a high stimulus and, what is very important for its therapeutical value, it offers a great variety of occupations.

While the patients, unless they have a creative individuality, easily get weary of arts and handicrafts such as painting and sketching, weaving, pottery and pocketbook making, watch repair, and silversmith work, the therapeutical result is much more effective with those taking up photography, as a majority of them are technically minded. The occupation with arts and crafts is mostly considered only as a temporary pastime during their convalescence, whereas many think of vocational rehabilitation once they enter the field of photography. The preparation for

(*Continued on page* 253)

HOW TO MAKE

An attractive calendar can solve your small gift problem this holiday season. Inexpensive, it displays your pictures to friends

By ELMA WALTNER

YOU can escape the annual shoppers' turmoil this holiday season by combing through your negative file to select pictures suitable for photo-calendar gifts. Requiring little expense other than the cost of materials you undoubtedly have on hand in your darkroom, these attractive calendars give you an opportunity to display your photographic technique. At the same time, they are personal, utilitarian presents for friends and relatives. They're also nice to have in your own home.

How many prints you use in making up a calendar depends on the number of sheets you wish to make. If you are really ambitious and have accumulated a stack of negatives, you may make up one sheet for each month; or you can group as many as three months on the sheet. A third possibility, as illustrated, is to make a sheet for each two-month period, with little pen sketches to add an appropriate seasonal touch to each sheet.

Naturally, every photographer has his own idea of what makes an appropriate picture for each month or set of months. The type of pictures used will also depend somewhat on the interests of the recipient. Doting grandparents would like nothing better than a set of prints showing their favorite grandchild in some of his characteristic antics, angelic or otherwise. A sportsman, however, would much rather have a group of hunting or fishing scenes, or if scenics are your long suit, use representative seasonal views. These can be especially lovely if hand colored.

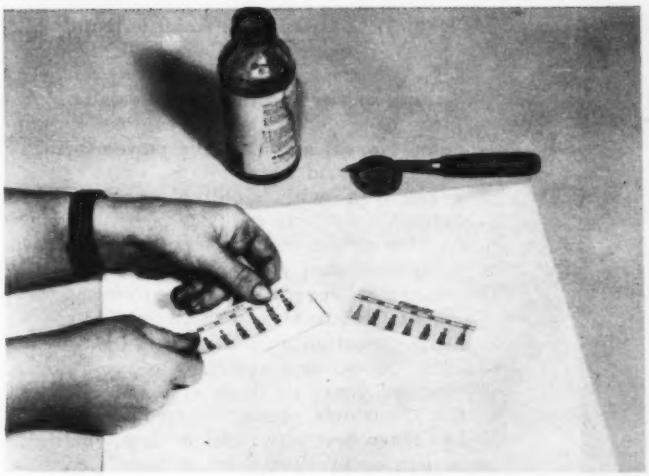
Having decided on the prints, another requisite is a set of negatives of the calendar months. In making up the composition, a calendar pad with black numbers on white paper will give the most satisfactory results. Usually such a pad can be purchased at a stationery store, or perhaps you have an extra calendar around the house. If you cannot get a black-and-white pad, you can allow for a less contrasty number sheet by underexposing and overdeveloping to produce a contrasty negative. In the calendar illustrated, the pad had brown and red numbers on an off-white pad. Since the red would have photographed a gray tone, I blacked in the numbers with india ink before pasting them up to shoot a copy negative.

Arrange the two month sheets in a squat triangle formation on a sheet of white cardboard that measures about 11x14. Pencil guide lines will aid in mounting the two sheets evenly. In gluing the back of the calendar sheet, be sure that the glue is spread to all the edges; then glue the two pad sheets in place on the cardboard. In the angle of exposed cardboard between the two number sheets, I added a simple pen line drawing suited to the season of the two months. This is not absolutely essential, but it does add to the charm of the sheet. And even if drawing isn't among your major accomplishments, you can do these simple line sketches by tracing suitable illustrations with carbon paper. Then go over the lines with india ink, using a pen that draws a medium heavy line.

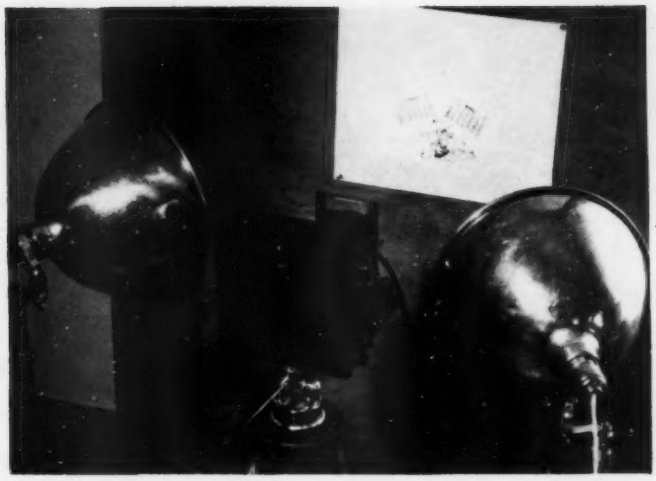
Thumbtack the sheet with calendars and drawing to a board when you are ready to copy them. Set up board and camera so that the sheet and the film are in parallel planes to avoid distortion. If your camera provides groundglass focusing, you can bring it close enough to cover the whole negative with the image you want. Get as close as you can, whatever your equipment, to obtain as large an image as possible. The lights on each side of the camera should be equidistant from the board, and arranged for even illumination.

For projection onto the 8x10 doubleweight matte or semi-matte sheets of enlarging paper, which will form the calendar picture sheets of the finished piece, it is necessary to make a mask. This can be an 8x10 sheet *(Continued on page 212*

PHOTO CALENDARS



Mount the date pages on white cardboard, using pencil guide lines. If you wish, sketch in a timely drawing under the sheets.



For copying dates and sketch, the film plane of the camera must be parallel to the paste-up. Two lamps give flat lighting.

With the unexposed part shielded, picture and date negatives are projected individually on doubleweight paper through the masks.

HUMAN INTEREST IN PICTURES REACHES A PEAK WHEN YOU TURN YOUR CAMERA TO CHILDREN. REMEMBER—CHRISTMAS IS ON THE WAY, AND IT BRINGS WITH IT A CHANCE FOR YOU TO CAPTURE THE ACTIVITIES AND HIGH HOPES OF A YOUNGSTER

children in *Pictures*

WHETHER it's a small Oriental child peeking around a door, or the heart-warming flurry of two tiny towheads waiting to meet a much loved relative, pictures of children have a completely universal appeal and hold the power to make you pause, and smile.

To work with children as your photographic subjects requires no fancy props, no high priced model's fees, no superlative equipment—but you will need patience and affectionate regard for your subjects.

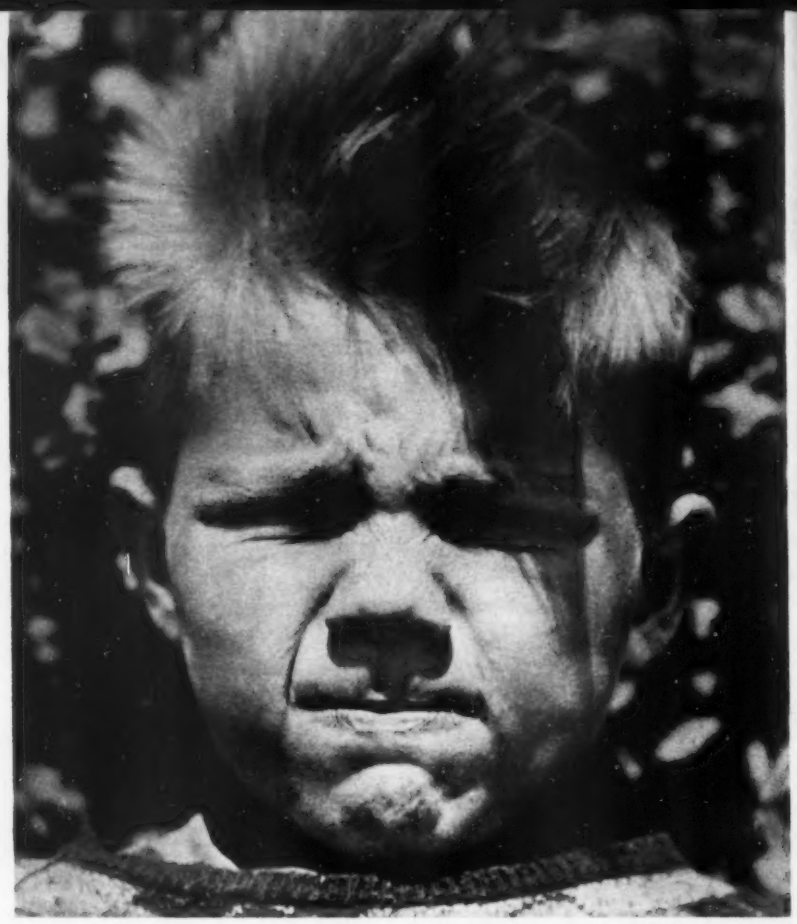
With Christmas coming, you have a ready-made opportunity for capturing the wistfulness, hopes, and reactions of youngsters, whether yours or those of a neighbor, for the Christmas season belongs to children. But when you take their pictures, you must remember to treat them as people too, for that is what they are—merely small people who have all of the frailties and foibles as well as the more virtuous attributes of grownups, but who have not yet added the dignity and defense which the passing years grant to those who are older.

So—if you will cherish and respect them, their pictures, like those on the following pages, will reflect not only your ability as a photographer, but your subjects' trust and feeling and regard for you as a person. (For technical data on these pictures, see Notes on the Picture Section.)

← *Remember* to photograph children from their own height, and not to shoot down on them. Roy Pinney is responsible for this shot of a button-eyed child.

The impatience and anticipation of childhood is evident in Suzanne Szasz's portrait of two flaxen-haired children waiting for their grandmother's train. →

A closeup can cut off any distracting background and concentrate attention on the subject of interest. Mary Carrabba's picture, "Butch," shows what can be done with an obviously unimpressed model and bright sunlight.

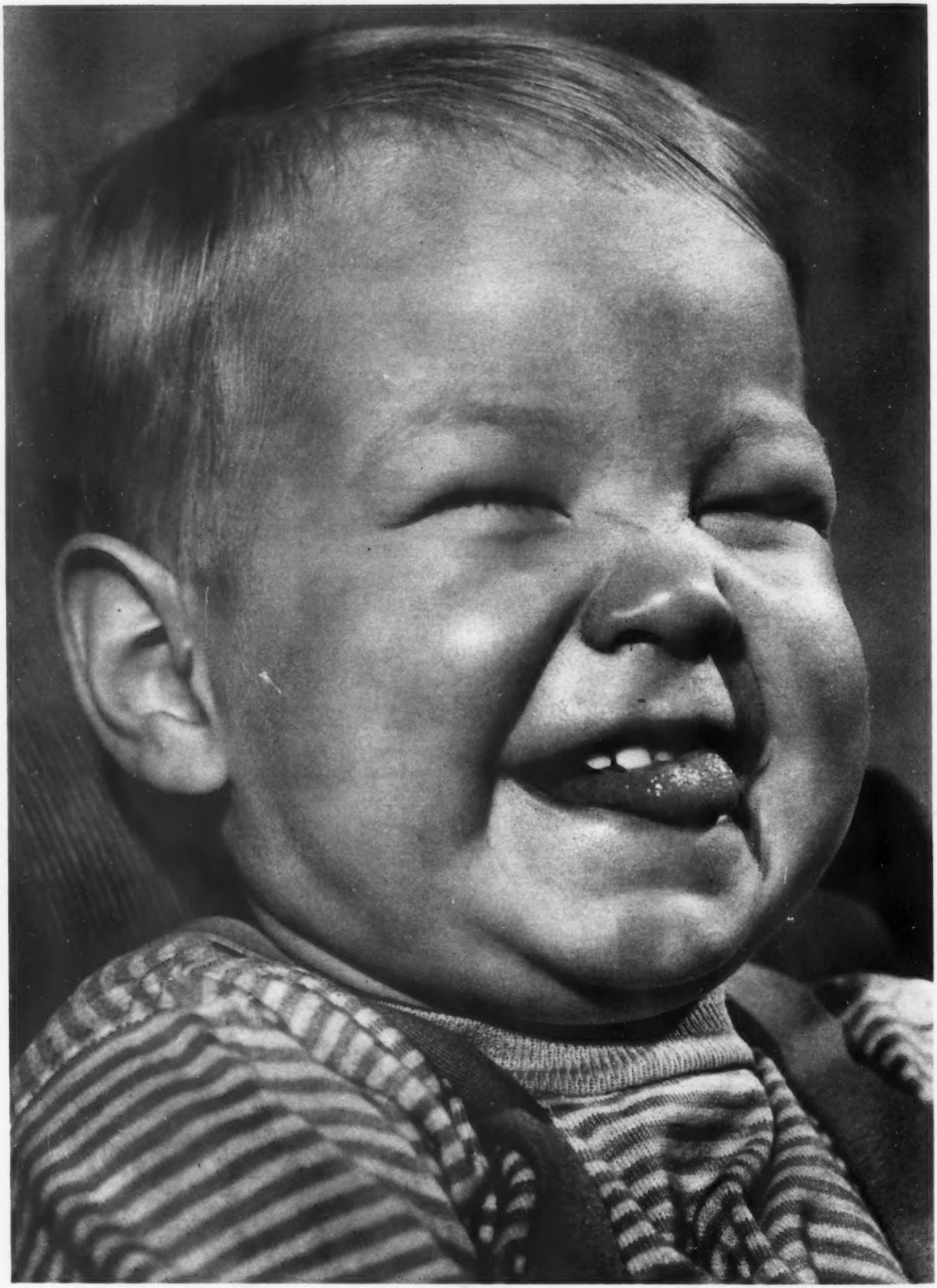


Lou Gardner's picture, "Out of Bounds," is the sort that can be posed and set up with a minimum of props. Staged scenes such as this can be a challenge to your imagination and ingenuity.

←

Quiet and contemplative, a young girl stands lost in thought. Harvey Croze succeeded in capturing a moment when childhood steps into the land of thought, and lets the world go its way.

→



Whether you catch them chortling in glee, as Frank Scherschel has done, or nearly drowned in a flood of their own tears, youngsters of this age will provide wonderfully appealing picture subjects for you

Sunlight tips the top of a child's head with white flame as he brings a flower to his mother. Family groups, such as this one pictured by Elizabeth Anrod, can provide you with fine photographs.

Day is drifting to a close, and a tired child is about ready to slip off into slumber, holding tightly to her dearest possession. Moments like this in her small world are worth recording. Frank Sharman, ARPS, is the photographer.

It's only a phase, parents keep telling themselves as their children swing from trees and play follow-the-leader. J. J. Scherschel has managed to pack some of that youthful deviltry into this picture.

Curiosity is one thing all children have in common, and Eva Luoma has captured it here. Note the curious young girl, the intense curiosity of the youth, and the questing curiosity of a child. →

Comradeship and affection are pictured by Eva Luoma. Whether a youngster's dog is a mongrel or a thoroughbred is unimportant—what matters is that there is someone to talk to, and to confide in.

Fritz Henle, whose camera has human insight, turns to the laughing love that lies between a mother and her daughter. Your pictures of children will be enhanced if you include someone they like. →

Two freckled-faced brothers on a hard pine bench in a small Texas town are completely absorbed in their Sunday School lesson. Esther Bubley is the photographer who caught them in concentration.

← *Sorrow* sits on a child's shoulder as a dental session looms in the offing. Elmer Swan captured his model in a realistic pose and mood.

Sundays, when small boys become angelic, are good days to turn your mind and camera to children. Ralph H. Snyder pictured these choristers. →

Sudden showers may dampen your spirits, but the light that filters through rain has a soft but brilliant quality which is fine for back and side lighting in your photographs. Elements such as a curved sidewalk can be incorporated into your picture to improve the composition and accentuate the subject. Photograph by Rudolf Jarai.

HOLIDAY

SALON

TIME OUT ON ATHABASKA GLACIER

J. Watt Reber

CABIN IN THE ASPEN
Jack Breed

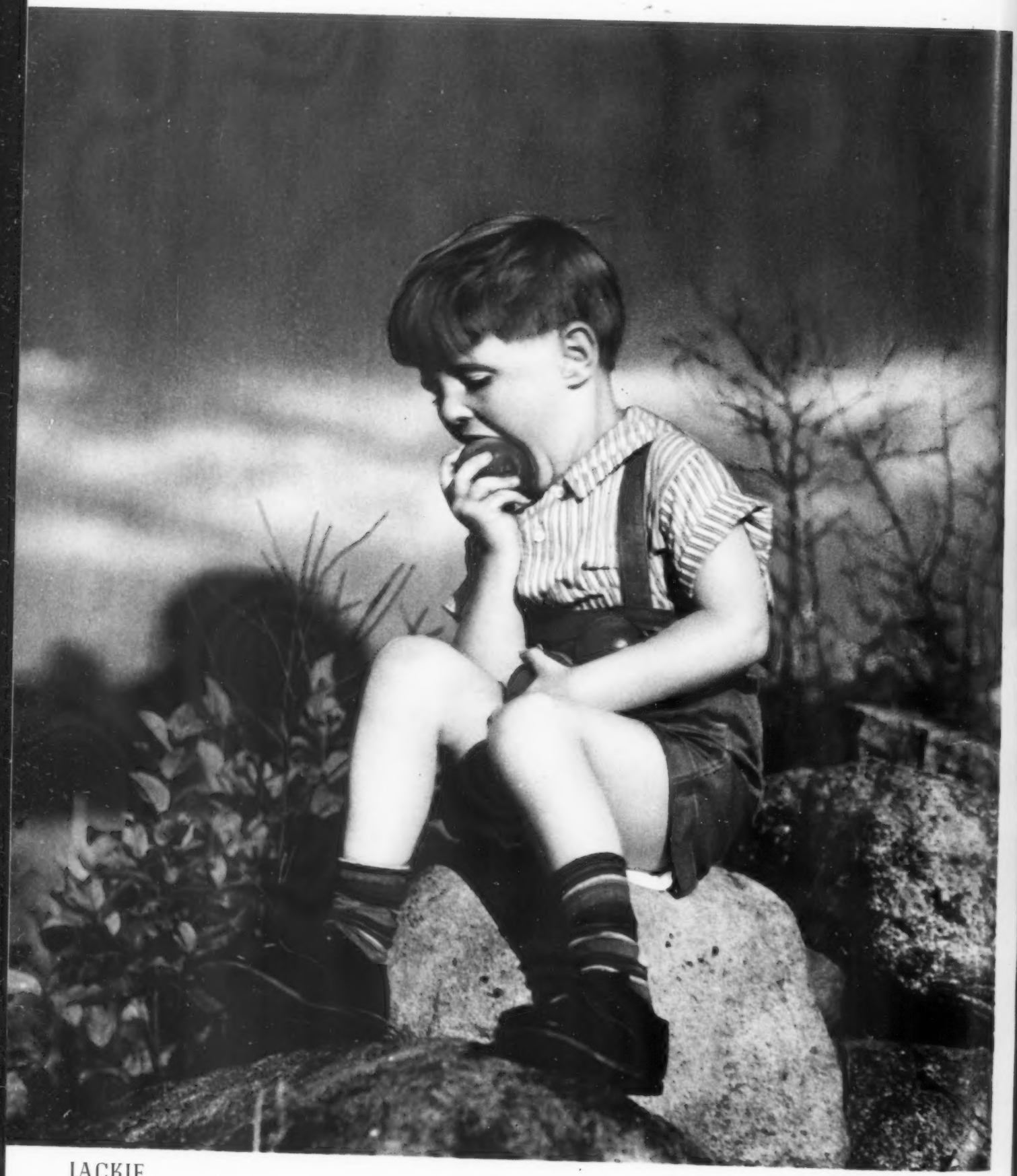
MODEL IN GOLD
Paul H. Garrison
PAGE 75

WHISKERS

Jim Bertoglio

REVERIE

John C. Towsley



JACKIE

Ralph O'Brien

APRIL FOOL

Floyd Cornelison, Jr.

BANJO ON MY KNEE

Bessie Walker Calloway

GREAT EXPECTATIONS

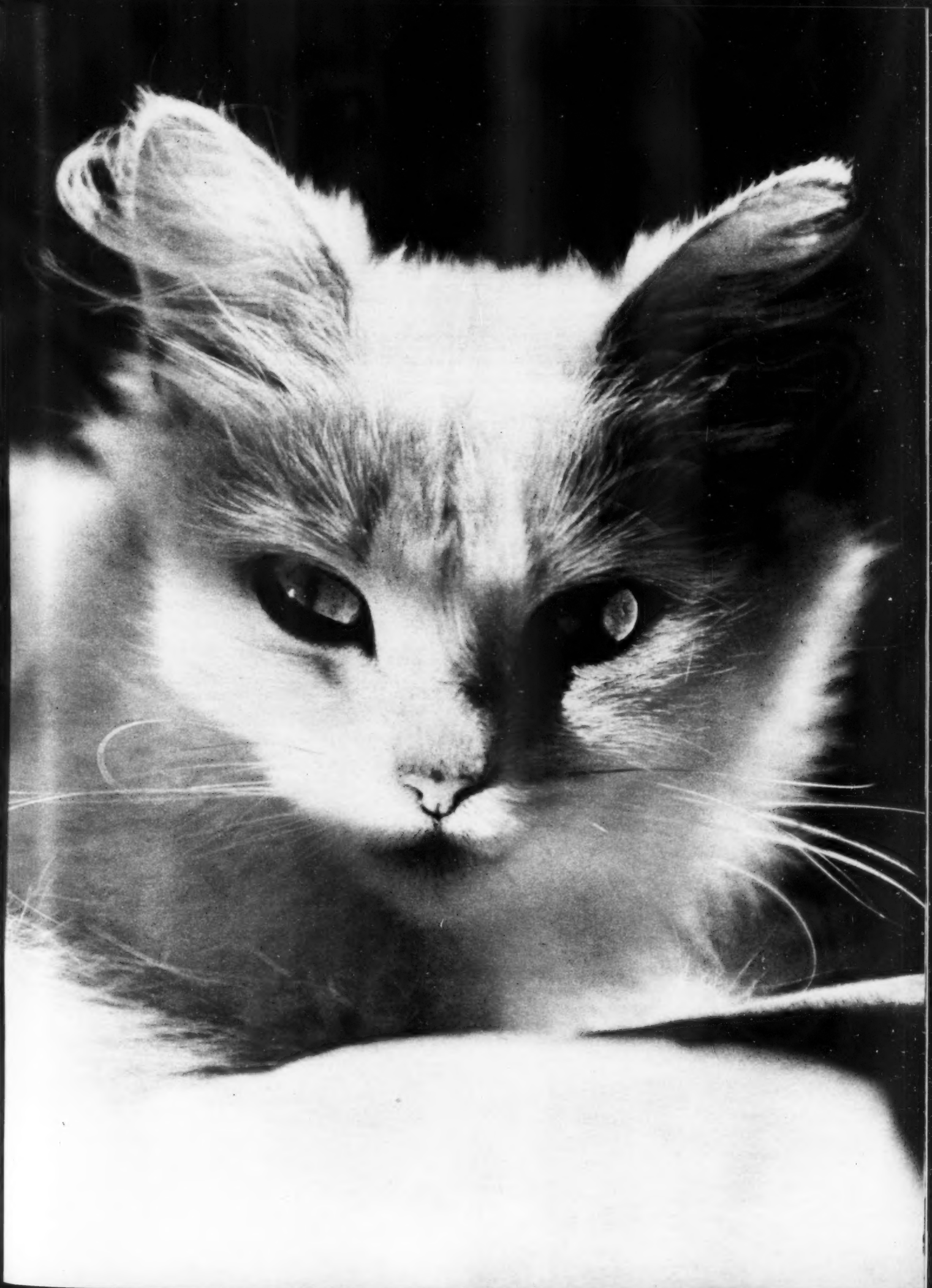
Esther Henderson

WAITING ROOM, NEW YORK CITY

Esther Bubley

ON THE ALERT

Werner Bischof

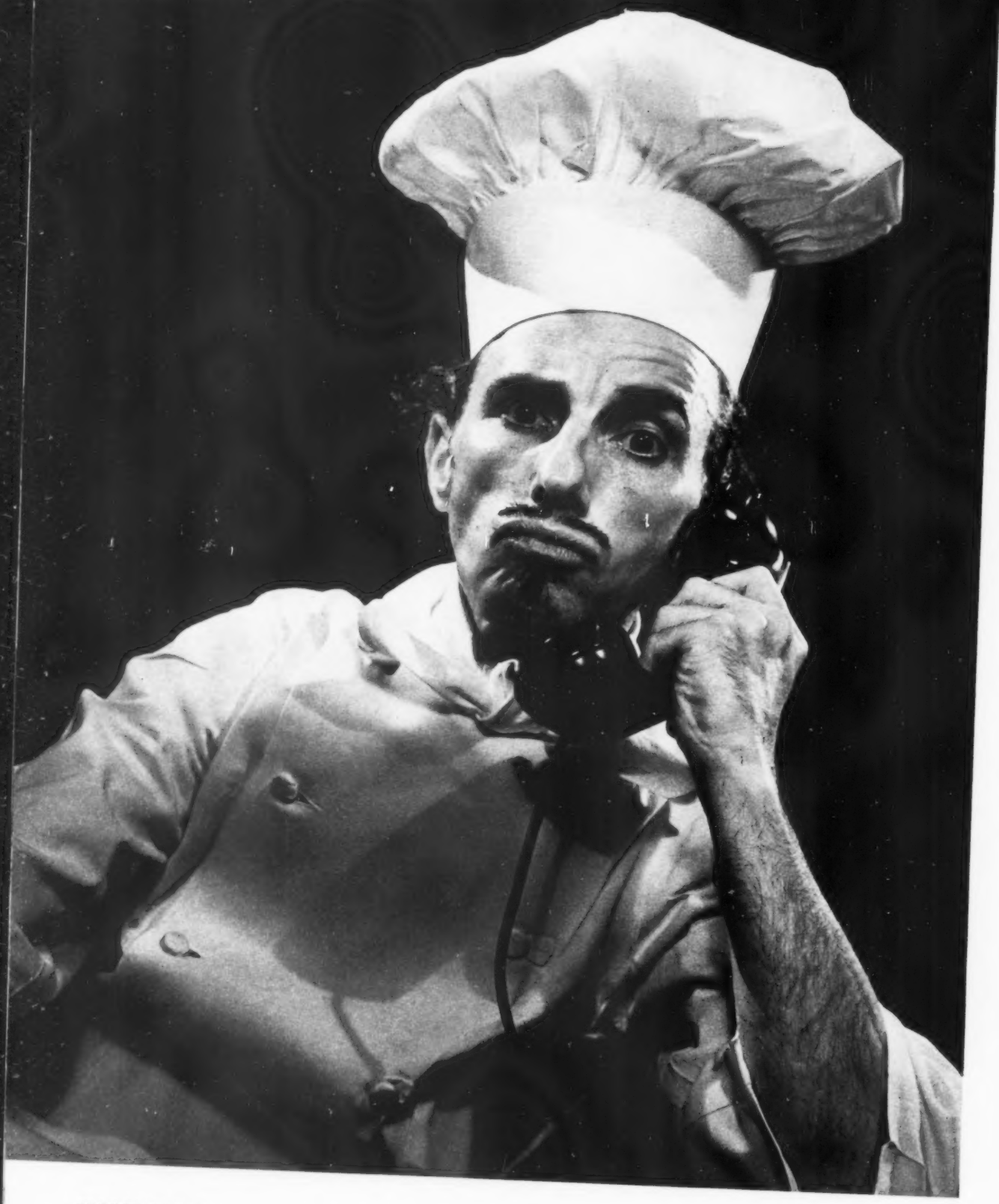


WINTER WONDERLAND

Andre de Dienes

BLIZZARD

Frank Meister



"MAIS NON"

Lew Brown

SUMMER SIREN

Andre de Dienes

Camera Around the World

Portrait by Karsh

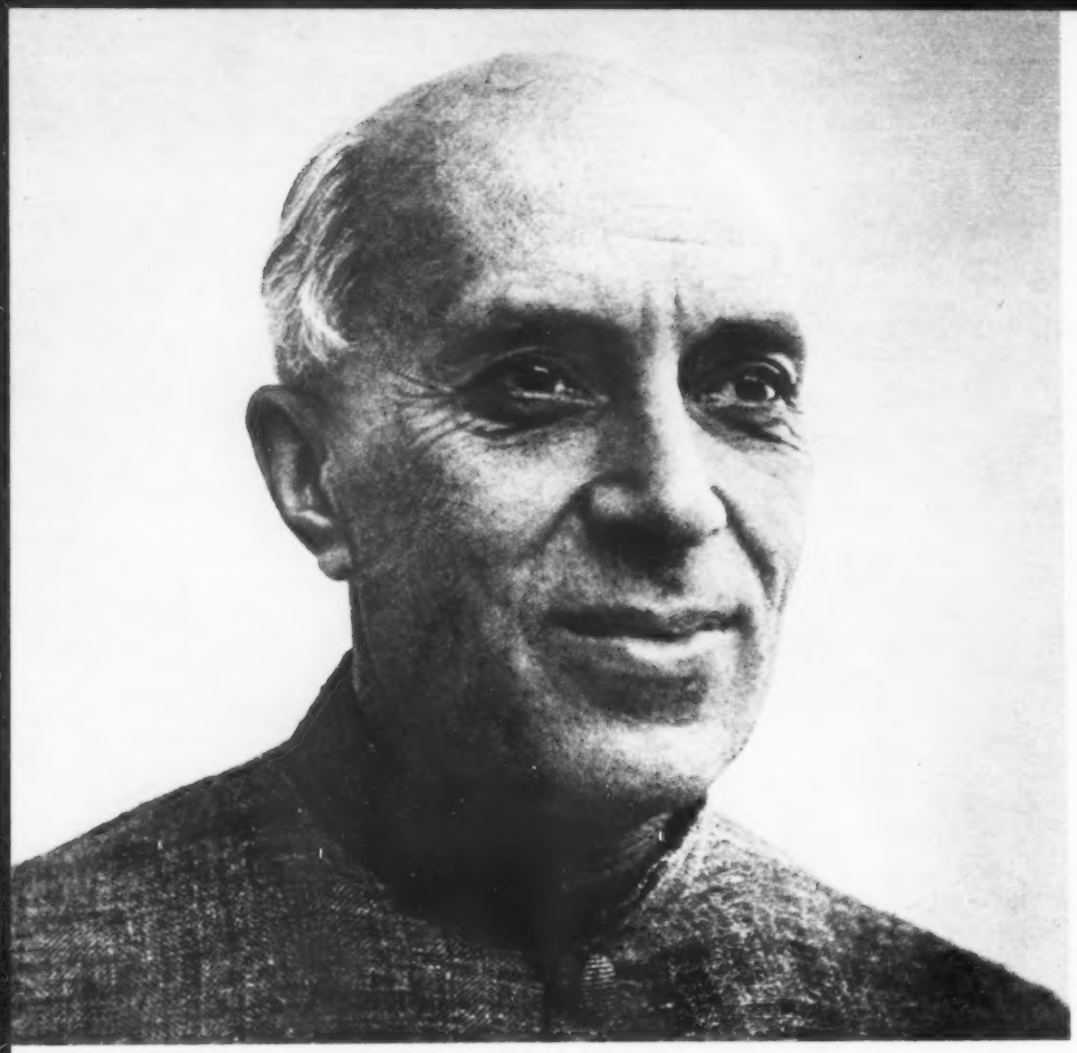
Busy executive, traveler, and photographer, B. G. Davis of Highland Park, Illinois, has trained his camera lens on faces and places in almost every country in the world. His keen eye for good subject matter and composition, together with his long experience in using the miniature camera, have enabled him to record the color and atmosphere of foreign ports and peoples everywhere. This small portfolio has been selected from Davis' one-man show recently on exhibit at Marshall Field & Company in Chicago. For information on these illustrations, see "Notes on the Picture Section."

PARTHENON
ATHENS

SWEDISH MODEL

B S Davis

LONDON FOG

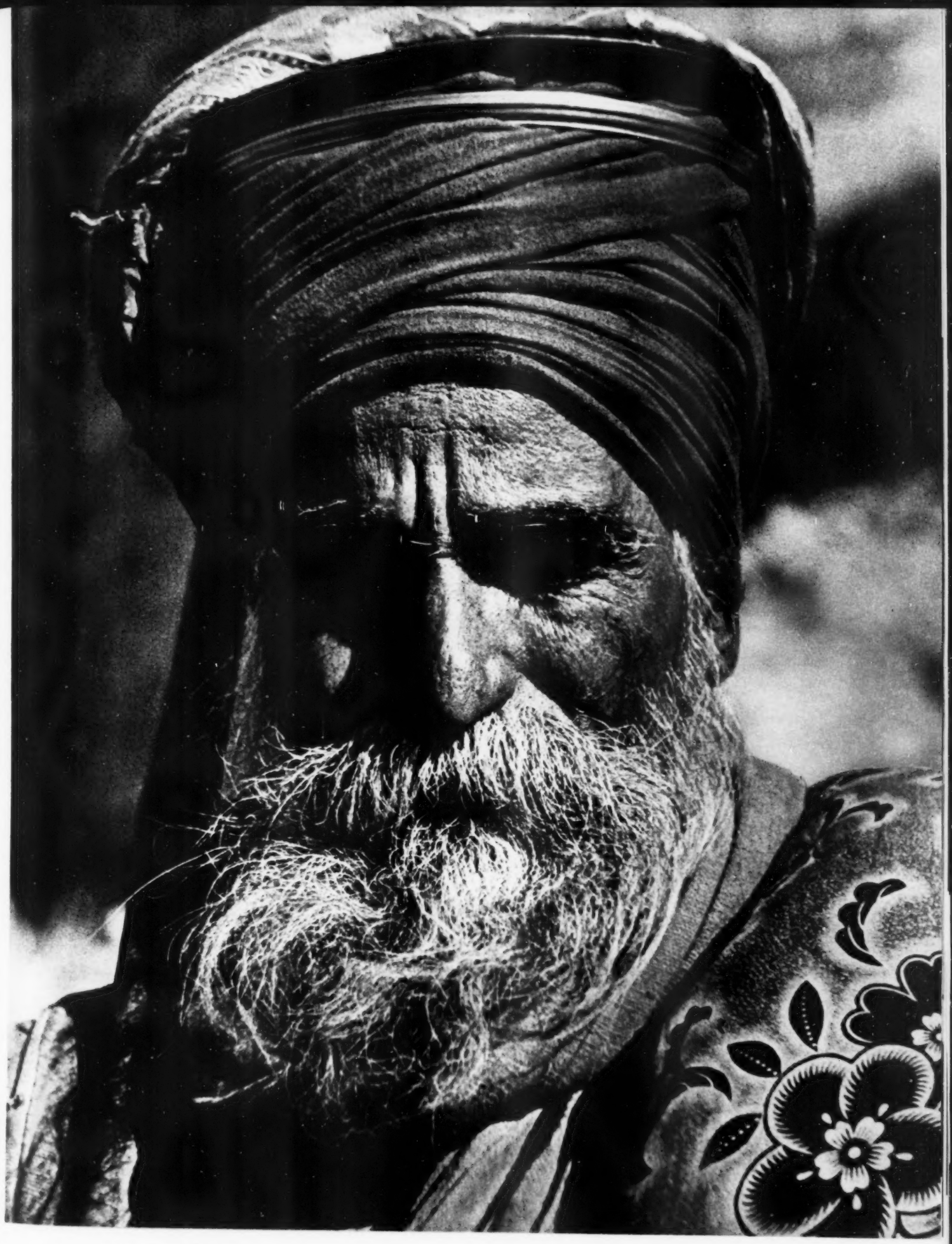


PANDIT JAWAHARLAL NEHRU

NEW DELHI, INDIA

BUTT-SNIPER

MANILA



SIKH PRIEST

DELHI, INDIA

FOCUSING

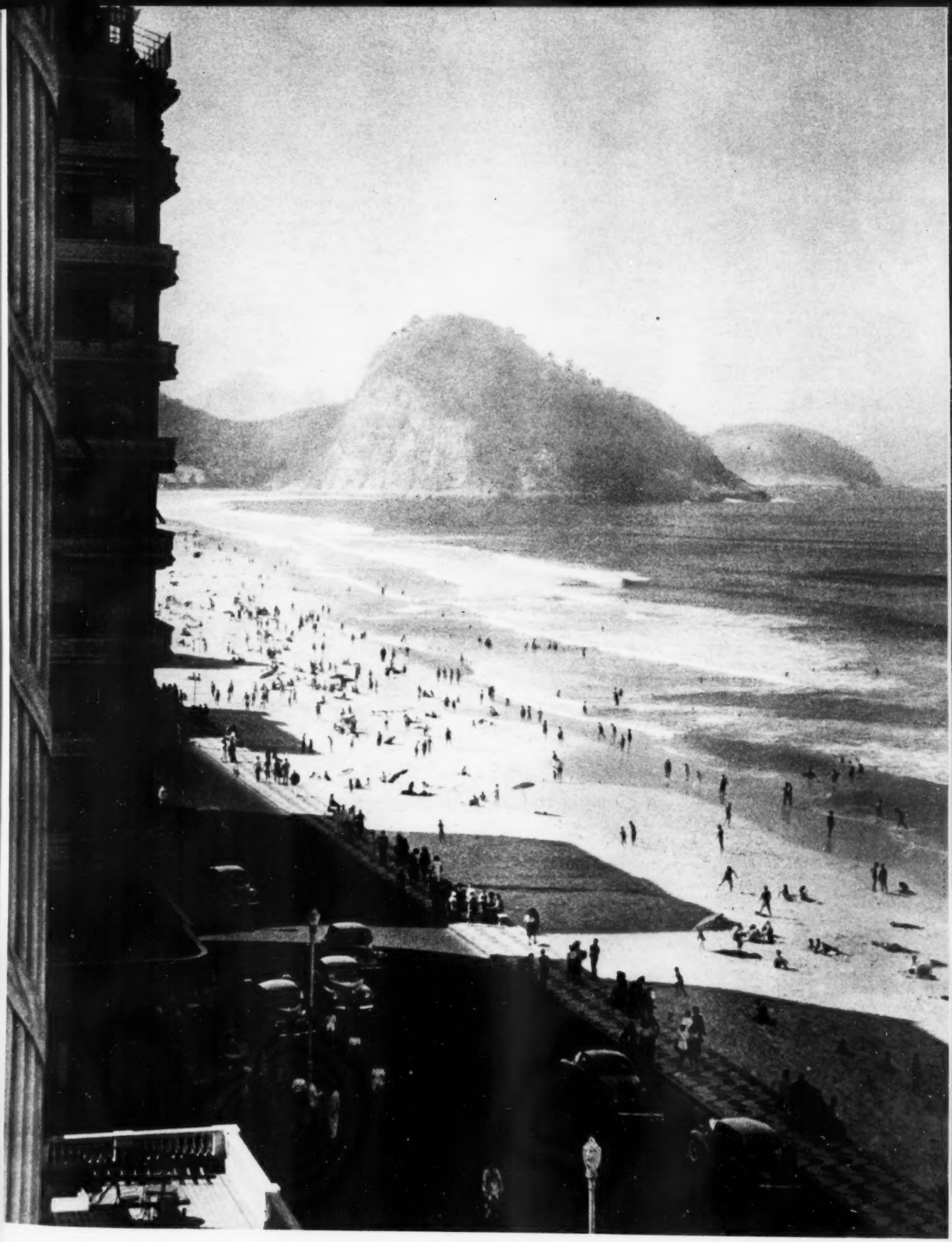
SKEPPARVIKEN, VARNDO, SWEDEN

WINDMILL

TIBBERUP, DENMARK

THE KISS
BUENOS AIRES

CHINA DOLLS
SHANGHAI



COPACABANA

RIO DE JANEIRO

SUNSET AT HAWAII

WHAT YOU SHOULD KNOW ABOUT ELECTRICITY

Whether you do an occasional home wiring job or merely plug in your spots and floods, it pays to know how volts, amps, and watts behave

By WALTER E. BURTON

PETE AND JOE had reserved the camera club studio for an evening of portrait-making. "Five bucks for a model!" Pete exclaimed, and added a whistle. "That's plenty fee for a couple of hours' work, if you ask me."

"But she's a swell-looking gal," Joe declared.

"Sure, sure. But we'll have to make every minute count. I want to try that flowing-hair stunt we talked about; you know, the model lies on a table and lets her hair fall toward the floor. Then you turn the print upside-down. Well, it'll take a lot of time to get the effect I want . . ."

They had the lights set up and were waiting for the model. "Three No. 2 floods and a 500-watt spot ought to be enough, don't you think?" Pete asked.

"Sounds okay to me," Joe agreed. "Here's our girl now."

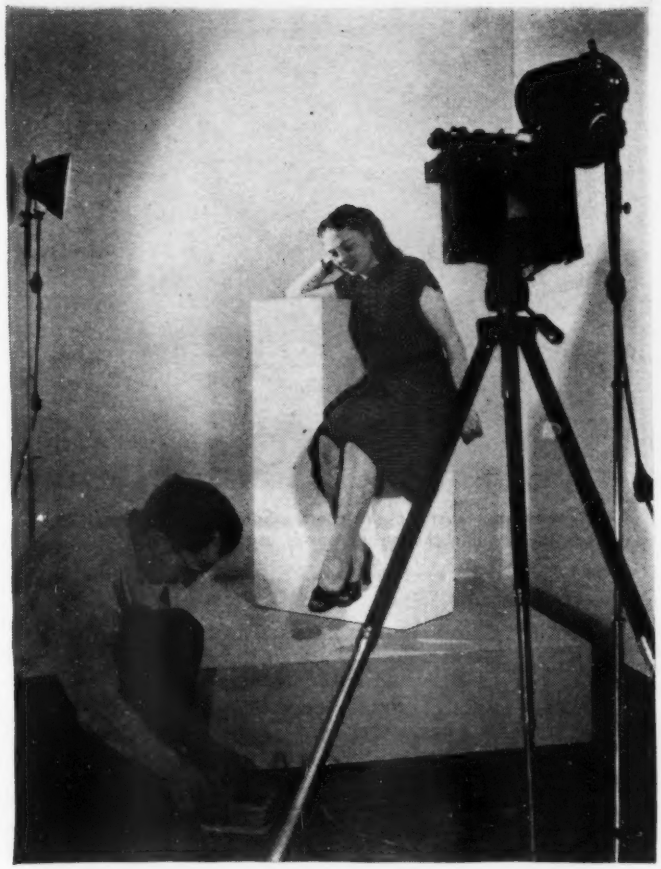
Five minutes later the model, in a baby-blue evening gown that did nothing to detract from her charm, took her place on the piano bench that was used for posing. "Just relax until we get the lights arranged," Joe told her. He switched on the three photofloods, and Pete turned on the spot.

"A little higher with the spot," Joe suggested. "And don't let it fall too directly on that shoulder." But before Pete could act, all four of the lights winked out.

"What happened?" Pete asked. "We've still got a ceiling light."

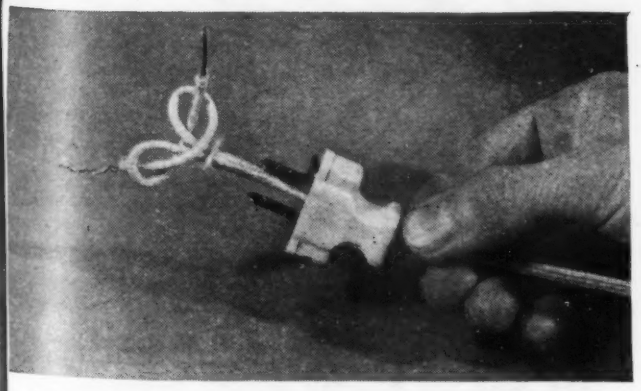
"I'd guess that we blew a fuse in the wall-outlet circuit," Joe said.

"A fuse?" Pete was a little slow. "Why would it blow?"

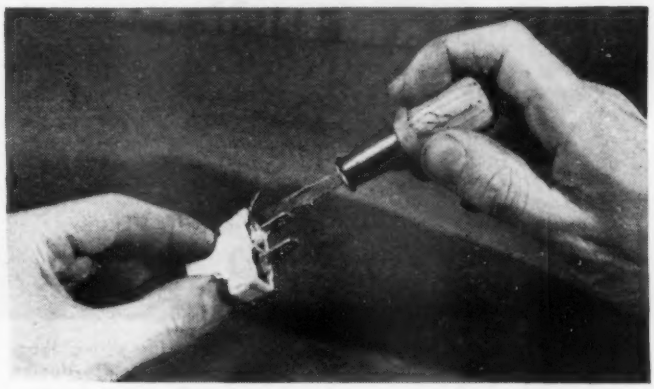


How many lamps can you use at once? It all depends on the wattage of the lamps and your house wiring. The author tells how to figure out the answer and avoid blowing fuses.

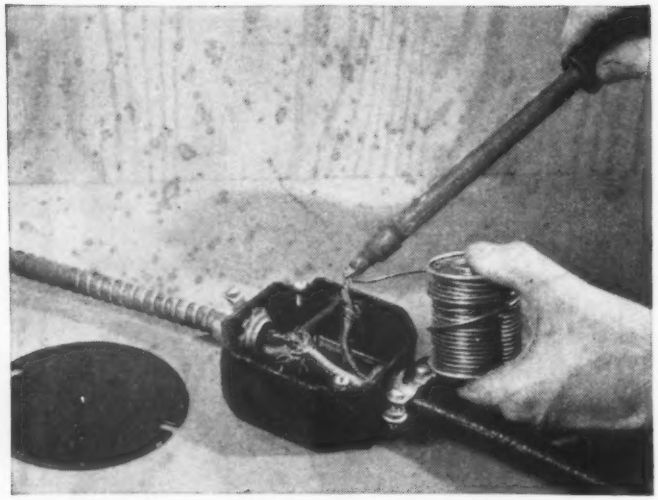
Installing a through-cord switch on a piece of equipment is a simple job. Note that one wire by-passes the switch.



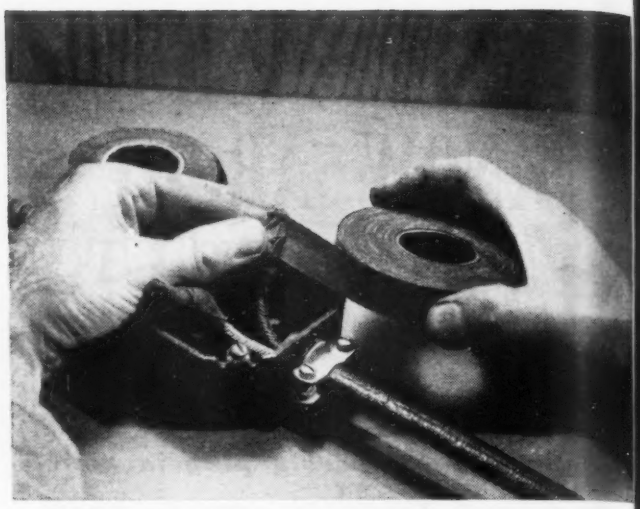
The **underwriters' knot** is used in one of the commonest repairs—replacing a plug. It is tied in the ends of the wires to keep them from pulling loose if the cord is yanked.



Tightening the screws, with wires twisted on clockwise, is the last step. The knot is drawn into the plug, which is of a narrow type exceptionally convenient for multiple outlets.



All junctions must be enclosed. Solid cover plate (left) is employed when the outlet box is used for a junction only.



After soldering a joint, rubber tape is applied. Then it is wrapped carefully with friction tape to complete the job.

"Maybe we've got too many lamps. Let's hunt the fuse box."

It took ten minutes to find the meter panel and discover that a 15-ampere fuse had succumbed to too many amperes. "Now what do we do?" Pete asked.

Joe sighed. "Put in another fuse—if we can find one. I don't see any extra ones around here anywhere."

"Suppose we could buy one at a drug store?"

"I guess we'll have to try. . . . On second thought, there's no use for both of us to go. Why don't you run out and scare up some fuse plugs, while I go up and tell the model what happened? Take the old one along for a sample."

It took the better part of an hour to locate some fuses and get the current flowing again. A $2.50 hour. After they had made a few straight portrait shots with one less photoflood, there wasn't enough time left for the upside-down picture.

"I don't know much about electricity," Pete admitted, after they had paid the model and were packing their equipment. "But couldn't we have avoided all that delay?"

"You mean by carrying some spare fuse plugs?"

"Yeah. Sounds like a sensible idea to me. Those photofloods sure eat up juice."

"Oh, don't blame it on the lamps. We're just a couple of dumbbells. I'll bet all good photographers keep spare fuses handy. . . ."

Do they? A moot question, no doubt. But this little incident which may revive for you a painful memory, suggests only one angle that every photographer should know about electricity and electrical equipment. Because practically every camera fan uses electricity in some form or other, either in taking or processing pictures, he should know something about cables, wires, switches, outlets, and such gadgets; and about some of the simpler quirks of electric current.

If volts, watts, and amperes have a habit of getting themselves all tangled up in your mind, perhaps the following brief definitions of some fundamental electrical terms will help clear the atmosphere:

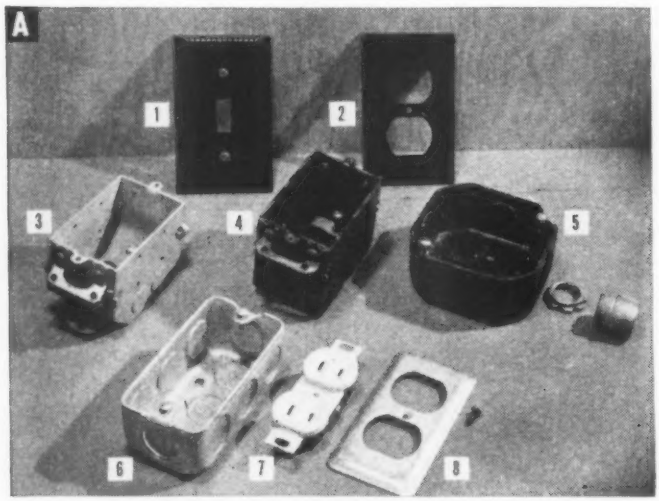
Ampere: Unit of measure of the rate of flow of an electric current. Comparable to quantity of water flowing through a hose.

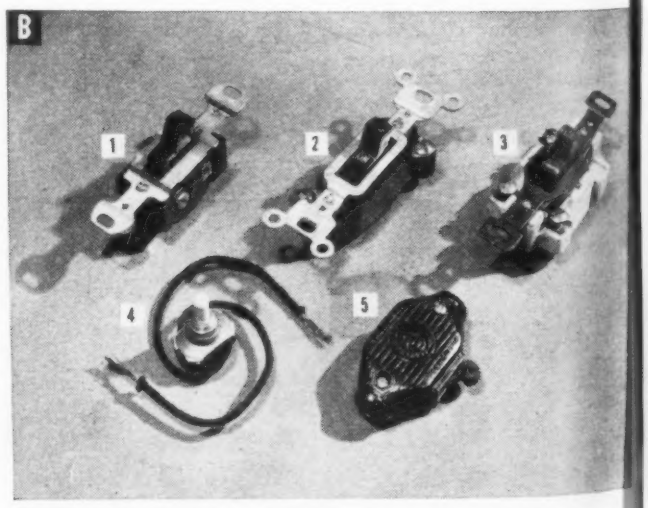
Volt: Unit of electrical pressure. Similar to unit of pressure of water in a pipe or hose.

Ohm: Unit employed in measuring resistance a conductor offers to the flow of a current through it. Resistance is similar to friction offered by walls of a hose to water flowing through it.

Watt: Unit of power, being product of a one-ampere current flowing at a pressure of one volt. Multiply volts by amperes to obtain watts. A kilowatt is 1,000 watts.

Direct current (d-c): Current that flows in one direction.





A wide variety of equipment is available for wiring jobs, including: **A**—Box equipment, 1—toggle switch plate, 2—duplex outlet plate, 3—bevel-cornered switch box with clamps for non-metallic cable, 4—square-cornered switch box with clamps for BX, 5—octagon outlet box and BX connector, 6—surface-mounting utility outlet box, 7—duplex convenience outlet to fit boxes 3, 4, or 6, 8—duplex cover for convenience outlet 7. **B**—Switches are: 1—inexpensive toggle switch, 2—silent mercury switch (works only in vertical position), 3—three-way switch (a pair permit control of a lamp from two locations), 4—canopy switch, push-button type, 5—Through-cord switch. **C**—Sockets, 1—porcelain mogul, 1500-watt capacity, 2—octagon outlet box,

Toggle switch is installed in surface-mounting utility outlet box. Note clamp holding Romex cable where it enters.

Duplex outlet fits into utility outlet box. Romex cable is shown, but similar outlet in background is wired with BX.

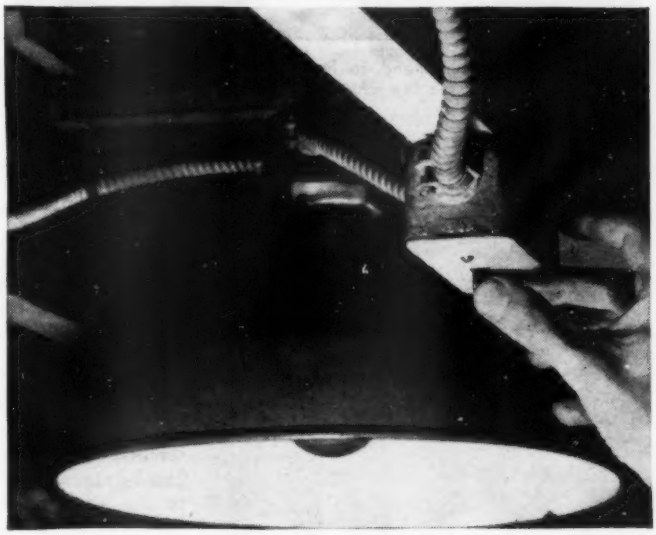
Alternating current (a-c): Current that changes its direction periodically.

Cycle: One complete change in current direction.

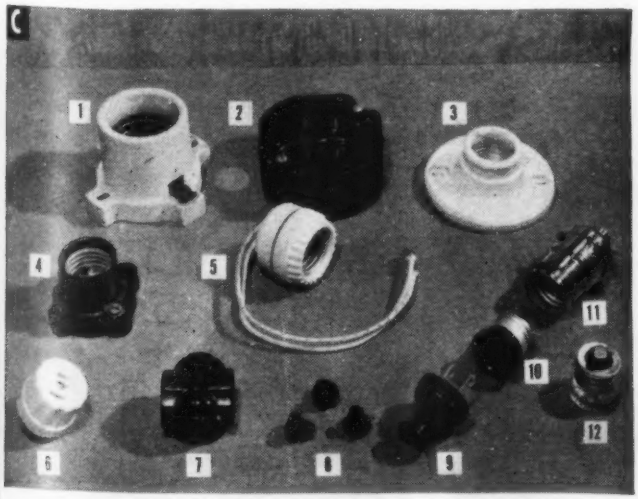
Frequency: Number of cycles per second.

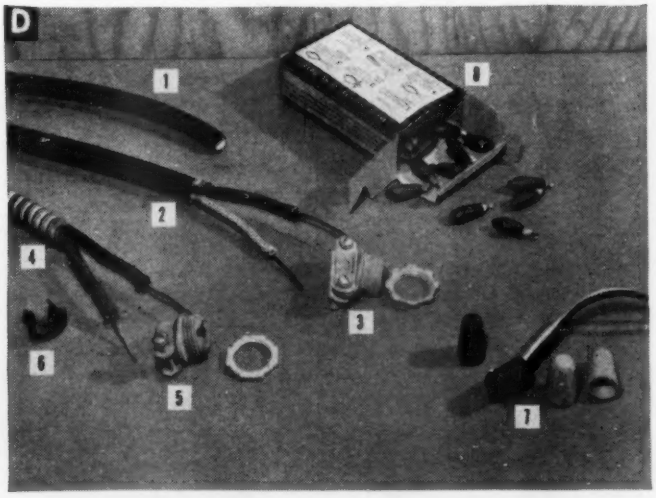
Standard house-lighting current nearly everywhere in the United States is delivered to your meter at 115-volt pressure and 60-cycle frequency. In the downtown sections of some cities, in places equipped with farm-lighting type generating plants, in factories, and in hotels manufacturing their own electricity, you may encounter direct current. From the photographer's standpoint this usually offers no difficulies, for his floodlamps and flash equipment, enlargers, etc., will work equally well on either type of current at voltages for which the equipment is designed. If he attempts to operate on direct current a fan or other device powered by an induction motor, or any transformer-equipped gadget, he will run into difficulty, for such equipment will work only on a-c of the frequency for which it is designed. A "universal" or brush-type motor will run on either kind of current as long as the voltage is correct. Heating devices, lamps, and similar equipment can be operated equally well on either a-c or d-c.

Many photographers find it desirable or necessary to build some of their own electrical equipment, wire their darkrooms, connect floodlamps, and otherwise (*Continued on page* 198)



A handy light for a low-ceilinged basement darkroom can be installed as shown above, with a toggle switch beside it.





3—porcelain outlet-box socket, 4—plastics cleat or "pony" receptacle, 5—porcelain screw-ring receptacle for mounting in hole in metal, 6—surface-mounting plastics outlet, 7—cube receptacle for extension cord, 8—threaded grommets for protecting lamp cords, 9—attachment plug cap, 10—plug base, 11—shell socket with push-button switch, 12—fuse plug. **D**—Wiring aids include 1—"loom" for protecting single wires, 2—Romex nonmetallic sheathed cable, 3—connector for attaching Romex to box, 4—BX armored cable, 5—connector for fastening BX to box, 6—fiber shield to go between wires and armor at end of BX, 7—screw-on connectors, 8—"Jiggers" for soldering in inaccessible places—slip one over twisted "pigtails" and ignite it with a match.

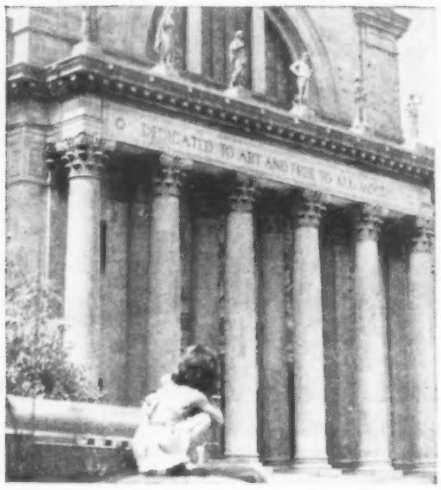
Lending a helping hand to her father, Morris Enger, in the darkroom, Lois began learning photography when she was three.

An Eight-Year-Old's SUCCESS STORY

By

CLARA M. BINDER

At the age of three she made her first picture, when four she owned a camera, and at the age of eight, little Lois Joy Enger is a competent photographer



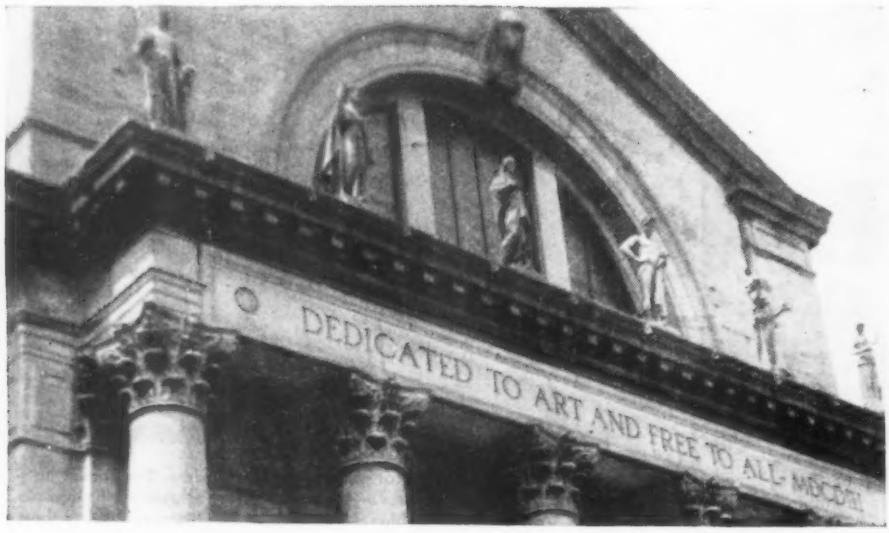
Lois hunts for the right angle for best composition of this architectural shot.

EIGHT years old, and a competent camerawoman, Lois Joy Enger of Clayton, Missouri, is an object lesson for parents and children alike. Taught the fundamentals of picture taking when she was only three by her photographer-father Morris Enger, Lois Joy has not only mastered these fundamentals in the intervening five years, but has progressed to synchronized flash work and is presently doing oil coloring of photographs.

This should certainly be an informative lesson for the many camera enthusiasts who wonder at what age their children can be started on photographic work. Actually, when a child evidences sufficient curiosity about what is going on to put tiny fingers all over your best lens, it's about time to sit down and teach the youngster the elements of photography and the use of a simple box camera.

Lois Joy Enger had been fortunate enough to receive some expert instruction, for her father has had numerous prints hung in photographic salons, and she has had art lessons from a local painter. The instruction which she received in composition and observation has been put to good use in photography, as can be noted in the photographs which accompany this article.

Her talent is not confined to working with a camera, for she is also a good darkroom worker. As an assistant to her father she learned the fundamentals of darkroom technique, and is an A-1 hypo splasher. The only drawback with having her as an assistant is that her father must be on his toes to answer all the technical questions she asks. She also likes to process her own film, and it is only because the total darkness makes



And here is her picture. Lois Joy has been studying art, attending classes at the St. Louis Museum. Teachers credit her with fine sense of composition.

This contact printer, her very own, is among Lois Joy's most prized possessions.

Closeup of Lois in action shows her care in handling her own small camera.

South Sea Island scene was Lois' idea after she saw similar picture. Enger, a salon exhibitor, has her pose for him when he wants to test lights or film.

her sleepy that she does not do all her own processing.

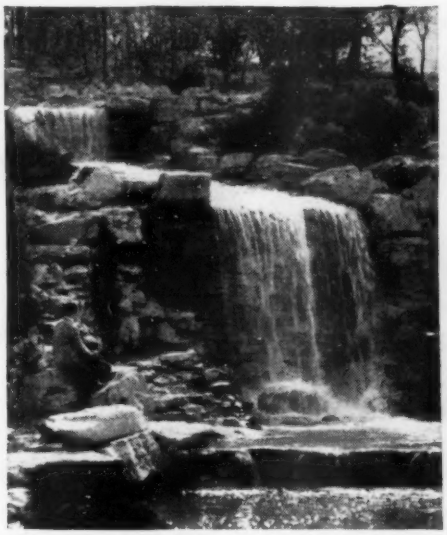
Capable behind a camera, Lois frequently likes to practice her before-the-lens technique and often models for her father. Whenever Morris Enger wants to experiment with a new lighting technique, or a new film, she is eager to go to work. Modeling seems to come naturally to Lois Joy, and she takes any pose expected with a minimum of effort and a maximum of capability. A while ago she noticed a picture taken somewhere in the South Sea Islands and decided she'd like to pose in a grass skirt. Her father ordered a palm tree and skirt, bought a lei at the dime store, and Lois was as good as on the beach at Waikiki.

With her camera technique improving year by year, her latest ambition is to

(*Continued on page* 267)

Spraying water is blurred to show movement. Lois made this shot of Carl Milles' fountain opposite the Union Station on a picture jaunt with Daddy.

Clumsy pose caught in this zoo shot shows Lois Joy's fine sense of timing.



Backlighting shows the sparkling water and highlights falls in a scenic shot.

Texture and detail of bird's plumage are shown as Lois moves in for closeup.

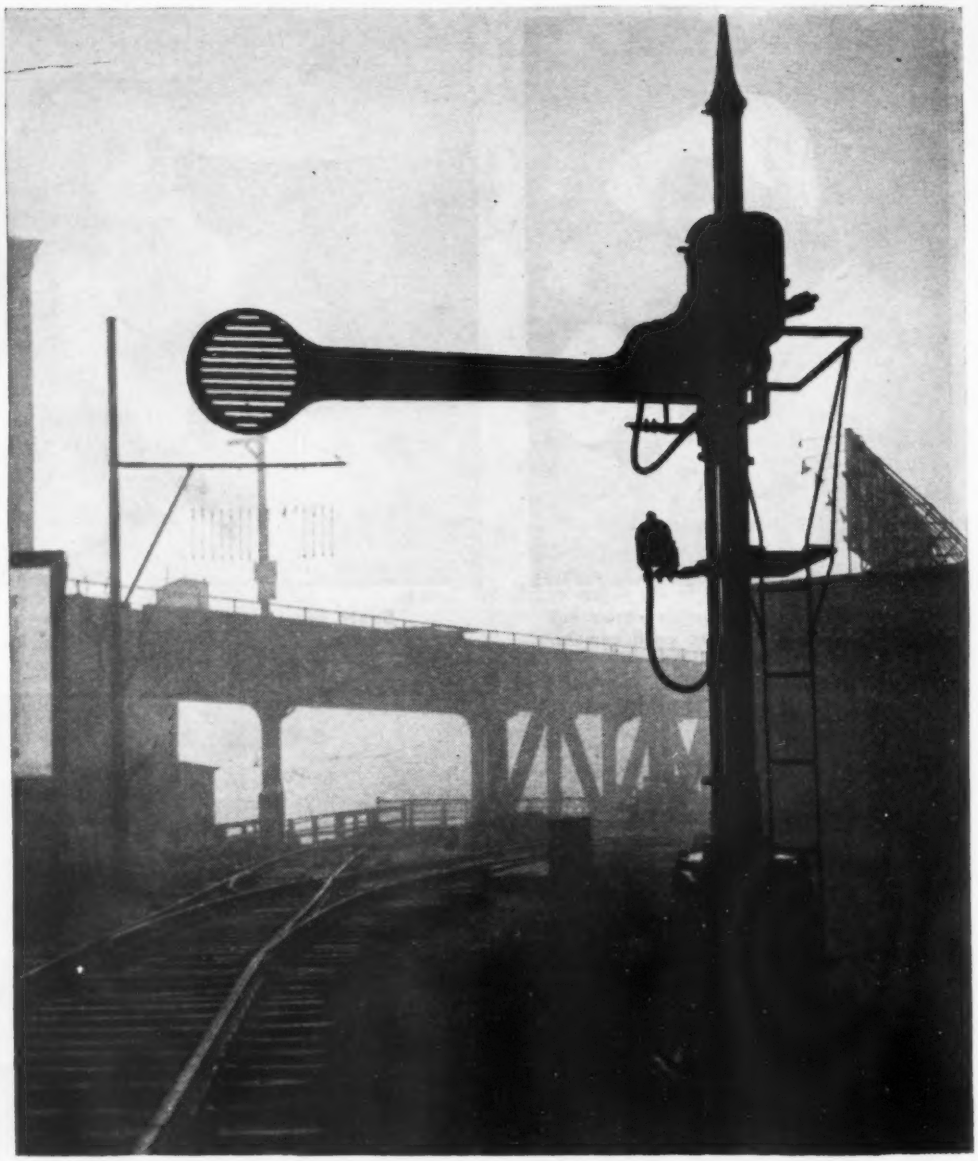
FORECAST *for* TOMORROW

HOW many times have you looked over the pictures gracing these Forecast pages and said to yourself something to the effect that you've done as well or better. Perhaps you have and perhaps you haven't, but have you sent your pictures in to us? Have you given us an opportunity to appraise your photographs and measure them against the many that do arrive?

We want Forecast for Tomorrow to be a display window in this magazine, a coming attractions in Photography, and with all the meaning of that phrase. And there is only one way to do it, and do it right. That's to enlist your help, and ask that you send in to us what you feel to be among the better of your efforts.

Reject the trite and the obvious, use imagination and ingenuity. We don't expect you to make a full time job of it, but if you like photography as much as you do, it certainly demands and deserves some honest appraisal and sincere enthusiasm on your part. Keep the many that were not worth the printing time and effort you spent. Learn judgment, study composition, use your eyes, and send us what you still like.

We feel that photographic ability and technique are not vested merely in a few, but that you have them too. So make that attempt and help us to make this feature into a rung on the ladder for those who can make that title, Forecast for Tomorrow, come true.—



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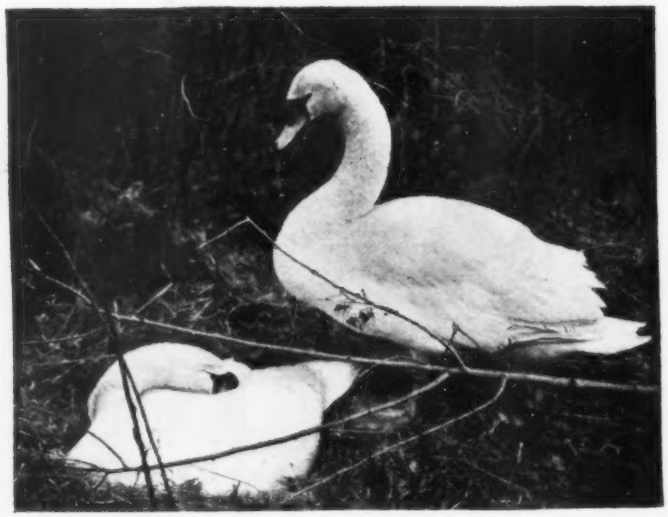
Smash Board by Cornelius Hogenbirth, Newark, New Jersey. Slight cropping and a change of camera angle so as to move the signal board more to the right might have put this in the salon class, but even as it stands, it's good enough to rate the number one place this month. Its best feature is the starkness with which arm stands against sky. Argoflex, *f* 8, 1/50, Ansco Superpan Supreme.

Cabin in the Pines by Harley D. Ferguson, Columbus, Georgia. Taken from an angle which reveals knowledge of architectural photography, this picture is in sharp focus from near log to far chimney, and fills negative. 4x5 Speed Graphic, *f* 4.7, 1/100.



Swan by Alice McDonell, Kalispell, Montana. Swans and geese have nasty dispositions, and sometimes do not hesitate to make for even the largest photographer, with wings outspread and beaks ready. Note oldster's wary eye. 620 Kodak, *f* 11, 1/50 sec.

Appraisal by DeVera Bernsohn, New York City. Looking over the new arrival, and probably wondering whether you bite it or play with it. Ikoflex, *f* 5.6, 1/50.

Sabra by Charles Whisker, Chicago, Illinois. No household pet has the quiet insolence of the cat. Nor for that matter, has any their heritage, which may be traced back to the saber-toothed tiger of prehistoric times. Quietly calculating, patient, cats can make fine portrait subjects. Ikoflex, *f* 3.5 at 1/50 second.

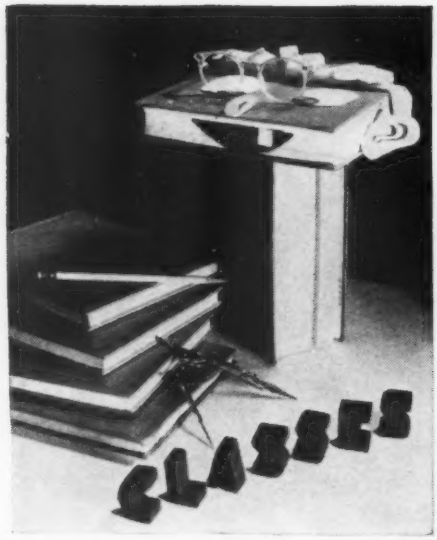
Blonde and White by Betty S. Cooke, of Richmond, Virginia. While not a particularly outstanding shot, this is an experiment with high key. Bee-Bee, *f* 8 at 1/50.

Reflection by Joseph F. Magro, Gulfport, Mississippi. One baby spot was used for a frontlight, and a floodlamp for back and side lighting. 4x5 Graflex, *f* 11, 1/2 sec.

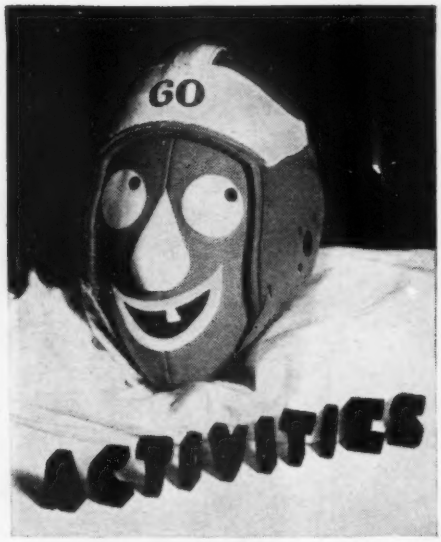
Arab Woman, by William C. Carr, Los Angeles, California. Clothed in scraps of hide and tattered rags, she wanders the streets. Rolleiflex, *f* 16, 1/100 second.

Fantasy by Norman Sklarewitz, Whiting, Indiana. Jewel-like highlights and somber shadows make this outstanding. Taken with backlighting at *f* 22, 1/70, K2 filter.

A sad graduate is cleverly portrayed with scrap cardboard and a few daubs of paint.



Glasses, a twisted paper curl, a sketched ear, one tooth make a superb caricature.



Yearbook's sports section is headed by a football with pasted-on eyes, nose, mouth.

Dan A. Nickel stoops to line up a picture, is caught by a fellow instructor.

TABLETOP TITLES FOR THE SCHOOL YEARBOOK

Dan A. Nickel, advisor for a school yearbook, makes impressive pages with scrap materials

THE three striking prints at the top of this page were made by Dan A. Nickel, a teacher of senior high school English in the Morrisville-Eaton Central School of Morrisville, New York. The materials are simple, but imagination has cunningly wrought common things into a clever form.

These pictures were produced during Mr. Nickel's work as advisor to the school yearbook, the *Amariah,* now in its tenth edition. Although the school is small, having only six hundred pupils, enthusiasm is evident, for the yearbook has 158 pages, the equal of a production of a school many times its size. One reason for this is that the book is a combination of two processes, offset and mimeograph. In this manner, they can produce a yearbook of large size on a small budget.

Nickel made the three pictures as yearbook division pages, introductions to sections whose content fell under the titles illustrated. They were made of materials ordinarily found in schools—cardboard, painted black, was used for the background, paper, books, compass, athletic equipment—these were all easily obtained. But could you put them together as attractively?

The *Amariah* is made and assembled by students, and Nickel handles the photographic work himself, making most of the pictures with a 35 mm Super Dollina, or an Argus C 3. In some cases, sports pictures for example, a 2½ x 3½ Speed Graphic is used. Eastman Plus-X film is used on the 35 mm shots.

Nickel originally took up photography to help his students produce a more complete and attractive yearbook, and he expanded his work to include the job of adviser to a camera club formed for and by pupils. He expects to start and teach a course in general photography next year for which pupils will get a regular unit of credit in New York Schools.—

Louise Woodcock, art staff head of the *Amariah,* cautiously bites her lower lip as she carefully arranges the bow around the neck of the tearful graduate portrayed above, left.

Merry Christmas

. . . and you're not forgetting to "keep it" in color, are you? The soft blues of morning shadows on glistening snow . . . the festive sparkle of the table at noon . . . the multicolored glow of the tree at night . . . Christmas is bright and gay and exciting, with dozens of color shots begging to be snapped! If you haven't tried your hand at "color," you'll find it richly rewarding . . . especially at Christmas. *Kodachrome Film* for most miniature, sheet-film, and home-movie cameras . . . *Kodacolor Film* for most roll-film cameras . . . *Kodak Ektachrome Film* for processing in your own darkroom . . . ***IT'S KODAK FOR COLOR.***

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Control, Plus

Kodak's newest professional camera, the Kodak Master View Camera 4 x 5, recently was unveiled to professional photographers. Many advanced amateurs—particularly serious and exacting workers in color—will welcome this superb new instrument with the same cordial acclaim it has already won from professionals, commercial men, and illustrators.

Here are flexibility and control, almost unlimited—control over perspective, linear rendering, field depth, viewpoint, image size—combined with refinements, technical conveniences, and beauty of design never before available in a view camera.

Back and front frames are rigid, lightweight, one-piece castings of satin-finished aluminum—no joints to loosen or get out of line. Main back and front supports, aluminum castings with polished steel uprights. Base, a machined 19-inch monorail track. Bellows, gray leather. Large focusing knobs and swing lock knobs—easy to turn, easy to lock and unlock without taking the skin off your fingers. Universal revolving back—usable at any setting in a complete circle. Extension, lens board to film, from a minimum 3⅝ inches to a full 15 inches. Lateral and longitudinal spirit levels. Total weight, only nine pounds. Total dimensions, 8 x 11¼ x 19 inches.

Every Desirable Movement

A complete range of movements and swings—every adjustment needed for thoroughgoing subject control. Front rise, 3 inches; fall, 1 inch—with extreme rise and fall by use of tilting tripod head and vertical swings. Horizontal swings, both back and front, of 12 degrees—providing total swing range of 24 degrees. Transverse slide, both back and front, permitting total lateral offset of 1¾ inches—with still greater operating offset by use of horizontal swings. Vertical swings, both back and front, of 30 degrees in either direction—a total 60 degrees of operating latitude.

Focusing is three-way. Back and front focus independently—rapidly by use of fingertip clutches, then precisely by use of the focusing knobs. The third control, in the center support, is used to advance, retract, or balance the whole camera without changing the lens-to-film setting.

Camera Back Is Unique

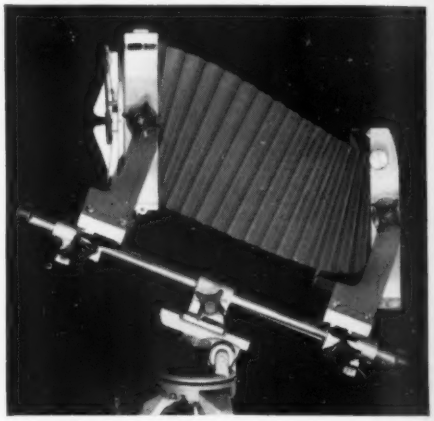
Two features make the camera back unique. One is the 360 degrees of useful rotation. The other is a frame release which draws back the ground glass. The film holder is then simply placed in position or lifted out—not forced in or dragged out under pressure. This cuts to a minimum the danger of moving the camera after a subject has been carefully focused and aligned.

To go with this camera, there's a complete battery of superb Kodak Ektar lenses. Those especially recommended are the Kodak Ektar *f*/4.7 127mm., for extreme close-up work and direct magnification of small subjects on the film; the Kodak Ektar No. 70 *f*/7.7 8-inch, the Kodak Ektar *f*/6.3 8½-inch, the Kodak Ektar *f*/6.3 10-inch, and the Kodak Ektar *f*/6.3 12-inch.

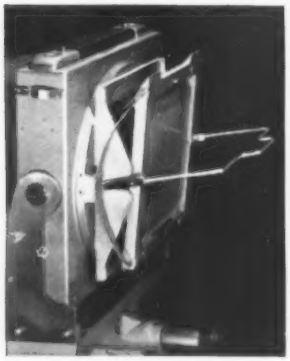
Standard 4 x 5 film and plate holders and film pack adapters are used.

The Kodak Master View Camera 4 x 5 is supplied in a velour-lined gray carrying case, so designed that the camera is ready for use at all times. The case also provides space for 12 film holders, a film pack adapter, focusing cloth, extra lenses, and accessories such as a flash gun and reflector. See your Kodak dealer for additional details.

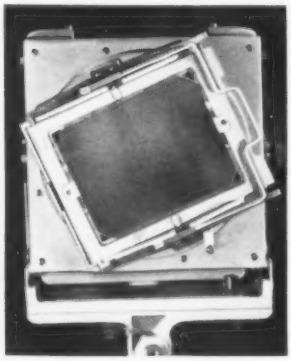
Front provides extreme rise. Transverse sliding movements, back and front, permit a total sidewise offset of 1¾ inches.



Back and front vertical swings, up to 30 degrees in either direction, allow extreme latitude in correcting vertical lines.

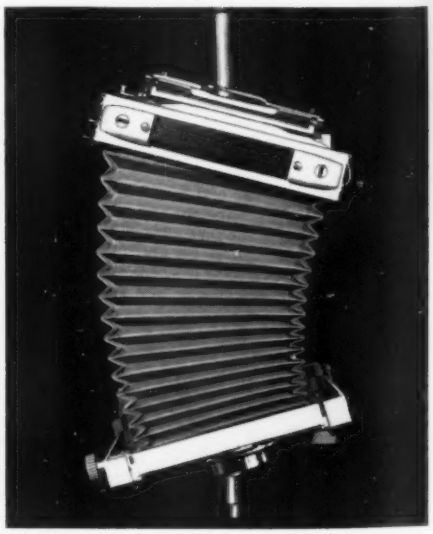


Pull down the handle, and your film holder will slip in with no forcing. Release the handle, and springs lock the holder firmly in the correct plane. It's a brand-new idea in view camera backs.

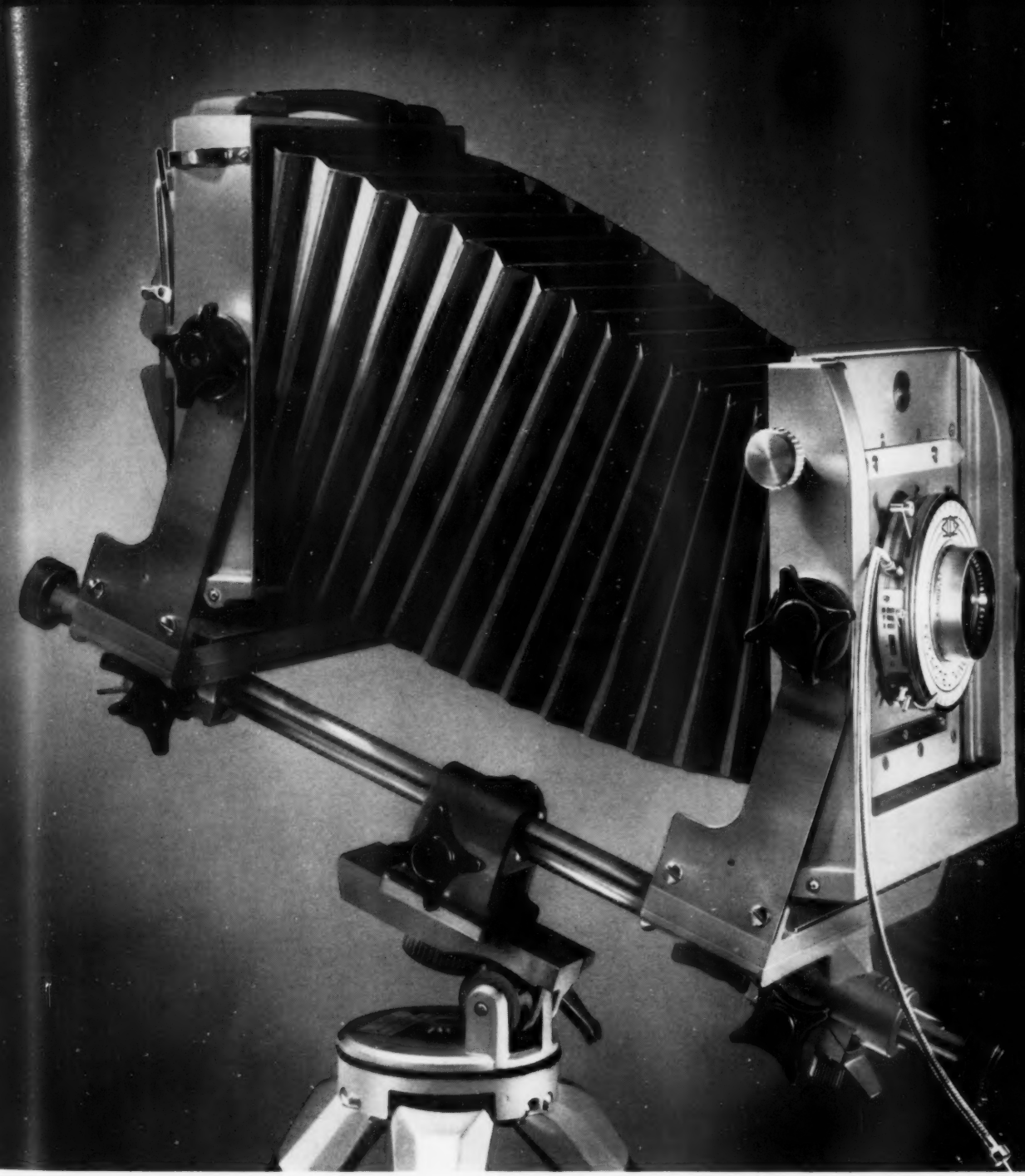


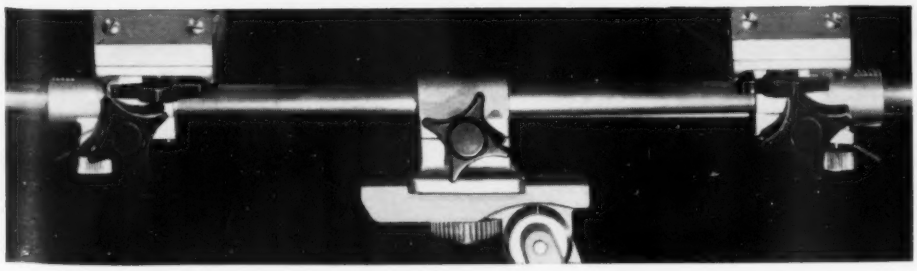
This revolving back is a true 360-degree back. Film corners aren't cut off in any position. It's ideal for precise truing-up of lines without realigning the camera and tripod, and for trick angles and montage work.

Back and front swings are centered, not hinged at bottom. Therefore, image size remains almost unchanged, and focus remains relatively good, throughout the swing adjustments. A real time saver.



Horizontal swings, back and front, 12 degrees in either direction, are provided. These, with the vertical swings, rising front, and transverse slides, permit the user to manipulate both vertical and horizontal lines, and to extend depth of field both across the scene and into it. All controls lock securely.





Base of the Kodak Master View Camera 4 x 5 is a rigid 19-inch monorail. Focusing control is provided at three points—back, front, and center. Center control advances or retracts entire camera. Back and front have finger-tip clutches in addition to the large, easy-to-grasp focusing knobs. For rapid approximate focusing, the proper clutch is depressed, and the back or front simply slid along the monorail. For fine focusing, the knobs are used. Focusing movement is smooth and exact, with no play or backlash; position locks are quick and reliable. Clips for focusing cloth are provided at top of camera back; two spirit levels are set into handle.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be soundly informed.

Kodak

There's a Kodaslide Projector made for you...

At your Kodak dealer's

For home, club, school, and church programs ...for large and small audiences...

KODASLIDE PROJECTOR, MASTER MODEL

THIS superb instrument delivers more illumination to the screen than any 2 x 2-inch slide projector ever before made. Entire optical system is *Lumenized*—ultrahard-coated—to supply maximum light. New-type heat-absorbing glass blocks 85% of the heat. Pressurized air from a quiet fan protects your slides. Available with five superb Kodak projection lenses: for home shows—two 5-inch projection lenses, Ektar *f*/2.3 and Ektanon *f*/3.5; for club, church, or school—two 7½-inch projection lenses, Ektar *f*/2.3 and Ektanon *f*/4; for theaters, auditoriums—powerful Kodak Projection Ektar 11-inch *f*/3.7. See the Master Model demonstrated at your Kodak dealer's.

If you must keep an eye on the budget...

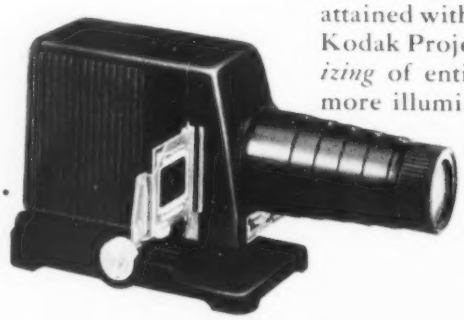
KODASLIDE PROJECTOR, MODEL 1A

PROJECTS brilliant images up to 40 inches wide. Lens and condenser elements are *Lumenized*. Comes complete with Kodak Projection Ektanon 4-inch *f*/3.5 lens, 150-watt lamp, slide carrier, cord, switch. Projecto Case (extra) provides convenient storage space and serves as a rigid projection base.

KODASLIDE PROJECTOR, MODEL 2A

UNUSUAL efficiency for long or short throws is attained with this compact instrument, supplied with Kodak Projection Ektanon 5-inch *f*/3.5 lens. *Lumenizing* of entire optical system delivers about 50% more illumination to your screen. 7½-inch Kodak Projection Ektanon lens available as accessory for longer-than-average distances. Combination Case (extra) affords easy storage and a convenient projection base... Eastman Kodak Co., Rochester 4, N. Y.

The projector that's right for most fans...



Kodak

For 47 Years a Press Photographer

Armiger still likes picture-taking, has no intention of retiring.

By IRWIN TRESS

Ben Armiger was on the job as a news lensman way back when Dewey returned from Manila Bay

WHEN Admiral Dewey returned home from Manila Bay, Ben Armiger, then a photographer working for the *Baltimore News* was on the job taking pictures of him.

Forty-seven years later Ben is still on the job taking pictures and getting out a picture service as Philadelphia bureau manager for International News Photos.

Ben, as he is known to photographers all over the country, has probably seen more through his finder than most people would want to admit. He is still active today and has as much enthusiasm today as when he started at the turn of the century.

Armiger has seen the great changes that have taken place in photographic equipment and material and he gets a great kick out of seeing a faster film, or a better bulb.

When Ben covered Dewey's return home he used a Century view camera with a Goerz lens and an Iris shutter. In that period Cramers glass plates were the thing and to make the print Ben used Albuma paper, a printing out paper (P.O.P.) needing sunlight. Even in those days the sun couldn't be depended on and Ben used Arc lamps when the sun wasn't available.

The next camera that Ben used and which was widely adopted by the few press photographers was called a Reflex. Both the Century view camera and the Reflex were 8x10 since those were the days before enlarging paper.

Covering the 1945 New Year's parade in Philadelphia are, front row, from left: Armiger; Bill Coward, *Philadelphia Bulletin;* Jack Blum, Pathe. Second row: Dominick Ligato, and Tony Montone, *Bulletin;* Joe McGuinn, *Philadelphia Daily News.* Rear row: Otto Prinz, *Inquirer;* Sam Myers, Associated Press; Don Corvell, *Camden Courier,* and Maurice Johnson, International.

In 1901 Ben made a trip to England and the continent as a free-lance photographer. He spent a year on the other side and when he came back to the States he settled in Philadelphia where he worked on various papers until 1920 and then took the job with International which he has held ever since.

Ben covered Teddy Roosevelt's inauguration for the *Philadelphia Record* and has covered the inauguration of every president since then. While covering the inauguration of Teddy Roosevelt an amusing incident happened. Ben was walking beside the president's open car with his 8x10 Reflex camera when Teddy spotted him and told the secret service men on the running board to "get that fellow out of here." The president's order was followed out and Ben had to shoot his pictures elsewhere. When Ben met the "Old Rough Rider" later he told Ben he thought that Ben was carrying a secret weapon.

Armiger has worked with every president but his favorites are Taft, Coolidge, and Franklin D. Roosevelt. Ben took pictures of Taft when he was high Commissioner to the Philippines and when F.D.R. was assistant secretary of the Navy.

Every mayor of Philadelphia since 1901 has been a personal friend of Ben's and he has known Cardinal Dougherty since he was a parish priest.

Connie Mack had been an intimate friend of Ben for years and it is in the field of sports that Ben has done some of his best work.

In 1910 in a game between the Philadelphia Athletics and New York Yankees, Ben made a picture that was used the same afternoon in an evening

(*Continued on page* 236)

Armiger shot this when Bobby Jones won the National Open at Philadelphia. Kneeling, from left: John Hammer, photographer for N. Carolina; Joe Nelson, deceased; Harry McGonigal, *Bulletin.* Standing: Nick Carter, *Inquirer;* Larry Keighley, *Saturday Evening Post;* Eddie Ellis, *Record;* Sam Myers, AP; a caddy; Bill Springerfield, *Holiday;* Jim McAllister, *Inquirer;* Tony Montone, *Bulletin;* unidentified; Arthur Sasse, INS; Earl Shell, *Ledger.*

TRADE NOTES AND NEWS

ELECTRIC DRIVE, with battery space built in, is the outstanding feature of the new Budd 8 movie camera announced by De Mornay-Budd, 475 Grand Concourse, New York 51, N.Y. It will be on display in photo

Controls of Budd 8 are grouped on panel.

stores after the first of the year. The power source is an extremely small battery which is said to last throughout an average year's amateur shooting, and which is easily replaced. In addition to eliminating winding, the electric drive permits exposing a full load of film without a stop. It also permits control of the camera from a distance, and a 15-foot remote control cord for this purpose will be available as an accessory. The camera will be fitted with coated Eastman Kodak Ektanon lens, *f*1.9 or *f*2.7, in bayonet mount. Other features include magazine loading, optical viewfinder with parallax compensation indicators, footage indicator, speeds of 12, 16, 24, or 32 frames per second, remote control outlet, and battery-test indicator. All are grouped on the right side of the camera; on the left is a dial exposure calculator.

AN AUTOMATIC SWITCH which plugs into the line cord of any projector and turns room lights off when the projector starts and turns them on again when it is stopped has been announced by Viewlex, Inc., 35-01 Queens Boulevard, Long Island City 1, New York. Called the Lite-O-Stat Model A, it is designed to accommodate up to 750-watt projection lamps and room lights up to 300 watts. It is priced at $6.95.

A CRANK STYLE viewer for short lengths of 8 mm film, designed especially for movie makers who want to send films to friends who have no projectors, has been developed by the Limpro Company, 4811 Lennox Blvd., Inglewood, Calif. The price is $1.

A NEW MODEL Mastercraft enlarger, called the "23," has been announced by Sun Ray Photo Co., Inc., 295 Lafayette St., New York, N. Y. Designed for negatives up to 2¼x3¼, it is equipped with 3½-inch *f* 6.3 lens, interchangeable lensboard, glass negative carrier, and fiber masks. The price is $39.50 plus tax. Among available accessories are glass-less negative holders, heat-absorbing glass, and condensing lenses.

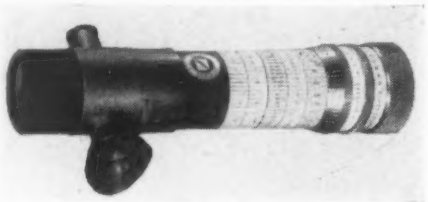
ADDITIONAL OUTLETS are provided by the Multi-Plug Outlet Box, Model 3001-A, just brought out by Allied Laboratories. It is a small unit containing eight standard receptacles, together with a neon pilot light to identify ac and dc and a pair of 15-amp

Multi-Plug box provides eight outlets.

fuses. A toggle switch is provided to control the whole unit. The price is $13.75. Thus far the unit is available only from Sun Radio & Electronics Co., Inc., 122-124 Duane St., New York 7, N.Y. Distributor inquiries are invited.

A NEW VERSION of the Giraffe light, the "Giraffe Cub," has been announced by Display Lighting, Inc., 417 East 61st St., New York 21, N.Y. This model is slightly smaller than the standard Giraffe, but retains all the features of its big brother. Heads of the two lamps are identical, and accommodate R40, RSP2, or RFL2 reflector lamps in 150 to 500-watt sizes. The Cub is priced at $60; the Standard model costs $69.50. Both are slightly higher in western states.

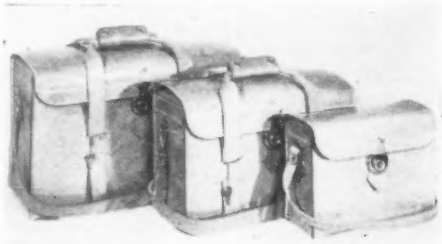
AN EXPOSURE METER based on the principle of comparing the brightness of a small area in the scene with a known brightness within the meter is being distributed in this country by Photographic Equipment Corporation of America, 2822½ West Pico Blvd., Los Angeles 6, Calif. Known as the S.E.I. exposure meter, it is manufactured by Salford Electrical Instruments, Ltd., a division of General Electric Company of England. It has an equivalent acceptance angle of under half a degree, and permits



S.E.I. meter is marked with ASA indexes.

measurement from the camera position of very small areas of brightness in a distant subject. It is calibrated to provide a working range of from 1/500,000 second to 2 hours and 47 minutes, uses a single flashlight battery, and has a photocell-operated self calibrating device to compensate for ageing of battery and bulb. It has ASA exposure indexes, and additional scales for use as a reflection and transmission densitometer and for direct reading of surface brightness in foot lamberts.

NEW CAMERA BAGS in three models have been announced by J. B. Perrin & Company, 5606 Sunset Blvd., Hollywood 28, Calif. Models 200 and 201 are designed to hold respectively 4x5 and 2¼x3¼ press type cam-

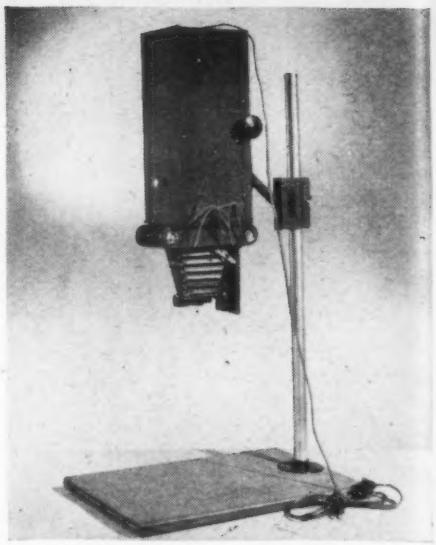


New bags are models 200 (left), 201, and 204.

eras with flash attached, 12 or more holders, and other accessories. Shoulder strap and meter-filter pockets are removable. Model 204 holds reflex, movie, and miniature cameras and accessories. All models are made in natural, redwood, mahogany, and black saddle leather.

AN UNUSUAL DEVICE for the display of color transparencies is the new Pictorialamp, announced by National Pictorialamp, Inc., 141 N. LaBrea Ave., Los Angeles 36, Calif. The shade revolves, and holds eight transparencies which are easily interchangeable. The price is $4.95, complete with bulb, cord, and eight transparencies of subjects such as flowers, birds, scenics, movie stars, and nursery rhymes.

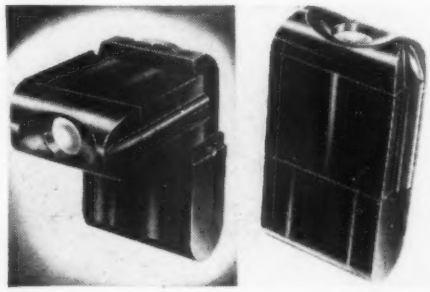
A NEW ENLARGER, designed to make use of the camera with which the pictures were taken, now is being produced by Engineered Products Co., 2307 Colerain Ave., Cincinnati 14, Ohio. Called the "Uticam," it can be



Nylon cords hold camera on new enlarger.

employed in conjunction with any camera with a back that can be removed or opened 180 degrees. Box cameras and miniatures are included, from 35 mm to postcard size. An adaptor to permit the use of 35 mm film without cutting is available as an accessory. Focusing is accomplished by raising or lowering a focal frame, within the housing, by means of rack and pinion. The device will reduce as well as enlarge. The price is slightly under $20, including federal tax. Individual, dealer, and distributor inquiries are invited.

A SELF-ILLUMINATED viewer, the new Arcadia Commander, has been announced by Arcadia Manufacturing Company, 2646 West North Ave., Chicago 47, Ill. It takes



Commander open (left) and closed for carrying.

standard flashlight batteries and bulb, and the entire unit folds for pocket or purse. It is designed to take 2x2 slides and strip film up to 35 mm, and a notching device is built in for selecting negatives. The price is $4.95.

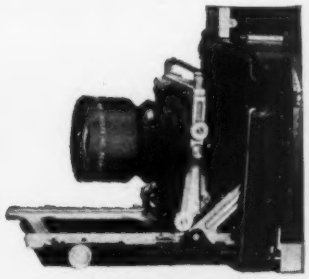
PLYWOOD LENSBOARDS for all cameras and enlargers, priced at $1, are available in the new Roxy line at camera stores or direct from the manufacturer, R. B. Oxman, Shelmire at Frankford Ave., Philadelphia 36, Pa.

AN INGENIOUS CALCULATOR fabricated of Vinylite carries 18 commonly used conversions used by the photographer. Known as The Photographic Slyd-Rul, the device measures 7½x1¾ inches. Any equivalent is read directly on the face of the calculator by one simple setting of the slide. Conversions include avoirdupois-metric, fahrenheit-centigrade, linear, film speed ratings, percentage conversions, and U. S. equivalents of *f*-numbers. This item retails for $1, and each unit includes an instruction sheet containing examples which illustrate its use. The Photographic Slyd-Rul will be available from dealers, and is made by The Slyd-Rul Company, 144-44 Sanford Ave., Flushing, N. Y.

ANNOUNCEMENT IS MADE of a new Peerless Lens Shade and Filter Holder, available for lenses of every size and type found on still cameras. The viewing angle of the shade has been determined to give protection without cut-off of the picture's corners. The shade has a satin finish out-

(*Continued on page* 274)

PICTURE THEIR SMILING FACES...



10" GRAFLEX Tele-Optar f/5.6 Lenses in Barrel, coated (with Iris Diaphragm).
15" GRAFLEX Tele-Optar f/5.6 Lenses in Barrel, coated (with Iris Diaphragm).

•

Graflex Flashing Units for synchronized shutters. Complete Graflex Flash Synchronizers with solenoid. 2 and 3-cell models with 5 or 7-inch reflectors. Flash accessories. Side lighting units. 5 or 7-inch reflectors. Connecting cords for Flash Equipment.

GRAPHIC
GRAFLEX Photography
by Morgan & Lester.

•

Carrying Cases for 2¼ x 3¼ GRAPHIC Cameras. Compact Case, to hold camera, flash synchronizer, a few holders and small accessories. The Handicase, to accommodate the complete camera outfit.

And yours ... when you give—or receive—any of the desirable Graflex accessories shown and listed here!

Now, at long last, these wanted items are available at Graflex Dealers everywhere. Plan at once to purchase one or more for your photography-minded friends. And if *you're* the proud owner of a Graflex camera, why not casually bring this advertisement to the attention of interested members of your family and friends. (A word to the wise ...!)

Send for new, illustrated booklet about the great all-new *Pacemaker* GRAPHICS—*and accessories.* ***Graflex, Inc., Room 147, Rochester 8, New York.***

GRAFLEX INC. ROCHESTER 8, NEW YORK

Visit GRAFLEX Information Centers—at 50 Rockefeller Plaza, New York, N. Y., and 3045 Wilshire Boulevard, Los Angeles, California.

CAMERA TOUR OF AMERICA'S LARGEST

VIEW OF MANHATTAN FROM SMP ROOF

Reason for taking you "behind the scenes" this month, a departure from our usual practice of picturing successful results achieved by SMP students, is to correct a misconception. When the picture at the left (photographed by one of our students), appeared in our last ad under the caption "Dramatic Camera Highlights from the House on 57th Street," the impression was created that this small town-house on 57th Street housed SMP. Actually, the School occupies one-third of a modern 20-story skyscraper and one-quarter of a nearby Park Avenue building. Let's take a "photo trip" through the School together!

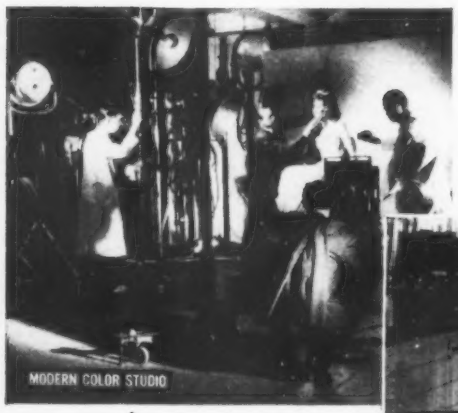
H. P. Sidel DIRECTOR
The School of Modern Photography

A PORTRAIT DEP'T PRINTING LAB

1. **Most modern** printing lab in America (and believed to be the largest of its kind) is the SMP Portrait Dept. laboratory (*left*). Marvel of the photographic world, this air-conditioned wonder lab contains 98 enlarging and printing machines. 100 running feet of stainless steel sink form the center aisle. Dark-room eyestrain is banished by the first over-all fluorescent safelights ever used commercially—a unique development of the School in cooperation with the DuPont Corporation.

2. **Unsurpassed anywhere,** SMP's studios provide modern professional equipment that speeds mastery of skilled photo-techniques. Typical is air-conditioned Portraiture Studio (*right*) where top-flight instructors develop students' skill through well planned class and progress assignments.

ONE OF SMP'S MANY STUDIOS


MODERN COLOR STUDIO

AT WORK IN COLOR LAB

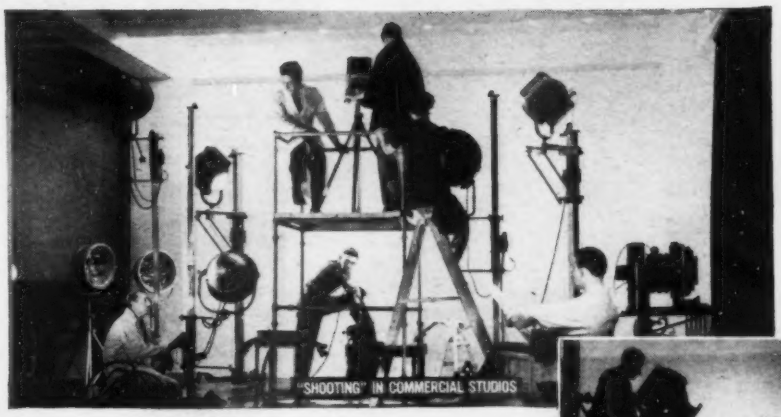
3. **Developing ingenuity,** versatility and skill—qualities essential for success in commercial photography—is a specialty at SMP, recognized as training ground par excellence for this full-of-opportunity field. Photo (*below*) shows typical lab, where advanced students produce prints of consistent professional quality to satisfy the most exacting requirements in the *commercial* field.

4. **Color photography** is an intensively specialized field. It demands consistent, technical excellence, based on a thoroughly detailed knowledge of its exacting processes. To keep abreast of fast-moving developments in this fascinating phase of photography, amateurs and professionals alike come to SMP's streamlined color studios and laboratories (*above*) for up-to-the-minute training by the School's color experts.

COMMERCIAL PRINTING LAB

SCHOOL OF MODERN PHOTOGRAPHY

SMP CASTING DIRECTOR INTERVIEWS MODELS


"SHOOTING" IN COMMERCIAL STUDIOS

5. **America's most photographed models,** booked by SMP's Casting Director Inez Rogers (*left*) at the rate of 100 a month, add still another professional touch to the School's cosmopolitan atmosphere. At studios "C" (*above*) and "D" (*right*), models are "shot" by Fashion and Industrial Photography students as part of regular class assignments—just one of SMP's many ultra-modern methods of instruction.

PRINTING LAB FOR STUDENTS OF FUNDAMENTALS

6. **Solution** to many of photography's most intricate problems springs from sound fundamental technique. In the air conditioned printing laboratory (*left*) the beginner may get his first insight into a truly fascinating phase of modern photography. Students acquire invaluable experience in producing the maximum results from negatives of all densities. The use of the most recently perfected equipment, under the guidance of SMP instructors, gains for the student a "professional touch" often equal to that of the experts. Speaking of photographic solutions, SMP consumes more than 5000 gallons a month, all prepared by the School's staff of laboratory assistants.

RETOUCHING STUDIO

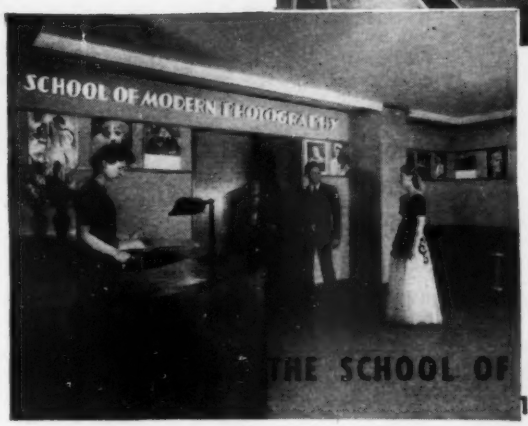
7. **The art of retouching**—an essential part of the master cameraman's craft—receives special attention from SMP's star-studded faculty in the School's three fully equipped retouching studios (*right*).

LOBBIES OF PARK AVE. & 57th ST. BUILDINGS

MAINTENANCE DEP'T

PRINTING PLANT

8. **SMP Staff,** numbering 80 in all, includes administrators, instructors, laboratory assistants. Full-time job for four Maintenance Dept. craftsmen is keeping School's equipment and facilities in A-1 condition (*above, left*). SMP also does its own printing and collation of study materials (*above, right*).



9. **Information please!** Into these reception rooms have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses or complete study programs, *either day or evening*, are exceptionally moderate. Visit the School, or write for catalog of courses in photography training. Address *H. P. Sidel, Director*, Dept. P12.

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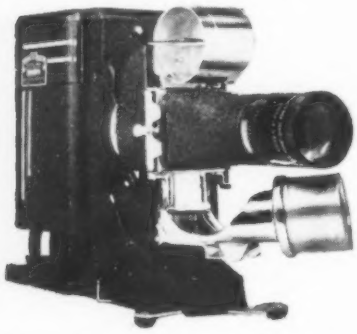

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WARD PEASE DISCUSSES

PRINT CRITICISM

ADEQUATE and competent print criticism, repeated at regular scheduled intervals, can do any camera club a world of good. I happen to belong to a large club with over a score of members who have developed their photographic skill to the point where they have had their prints accepted for hanging and their color slides chosen for viewing in the leading salons and competitions. I feel sure that frequent and able print criticism—or "analysis" as some prefer to call it—has had a great deal to do with this. There is also, for the same reason, a fine group of newer members who are already well on their way.

There are several approaches to this matter of print criticism. Suppose that we take a look at some I have observed in use at one time or another. First of all there is the chap who puts up a print and says that he likes it (or does not like it). When he tries to explain why, he finds that all he can say is that for reasons of his own he likes it (or does not like it), and that is supposed to be enough. All he can do is to try to impress his audience with his knowledge.

Somewhat better than this is to say that you like a print (or do not like it) and then go on to give an adequate explanation. This is much better than no explanation at all; its value to the group depends largely upon the ability and tact of the critic. For really good prints it is perhaps the best approach.

Before taking up the next point, suppose that we try to decide why a print maker brings his work up for criticism. I can think of at least three reasons. First of all there is the chap who knows that his print is good, that the critic can find nothing wrong with it. If he does, he is all wet. All this fellow wants is a pat on the back. What he needs more frequently is a swift kick somewhat lower. He is the kind who often does get to making good prints which never are seen bearing the club label into salons or competitions. "Why Mr. Soandso says that this print is good enough to hang in any salon in the world." He would rather go along on that than chance a rejection now and then. He is not doing right by the club and the fellow workers who helped him reach his level of competence.

Second is the consistent maker of good prints who is not so much in need of assistance in making improvements in the print as he is in want of a capable evaluation of the work. In developing a good print to its final form, one can become so close to it as to have a warped perspective and be unable to appraise the thing at its true value. Usually a competent critic can, in addition to giving the evaluation needed, touch on a point or two that the maker of the print missed and thereby give him a new slant from which to work and make a still better print.

The third and largest group includes those who are frankly in need of help with their work. To them the print critic is their teacher, and his words are their guidance and their inspiration. It is with this group that the critic should be particularly careful. Most often they are the beginners, those most easily discouraged if all does not go well.

George Arnold

"What can be said about this one?" By basing his analysis and discussion on idea, composition, and technique, the critic covers a print's important features.

Now that we know what the print makers want, we can go back to the viewpoint of the critic. As I said, it is all right to say that a print is good and explain why. To say that a print is bad and explain why is going at things in a negative sort of a way, a way best calculated to lose friends, convince people that you do not know what you are doing, and promptly discourage the beginners who represent the future of your camera club. What else can be done? A fault in a print can be just a fault or it can be an opportunity for improvement. From this viewpoint it is easy to describe how to go about making the improvement. By not calling it a fault, you can offend no one. After all, most makers of prints with faults in them did not come to be told that their prints have such faults, but to learn how to do something about it.

It should be obvious that the more suggestions for improvement that are offered, the more the print needs it. There is a

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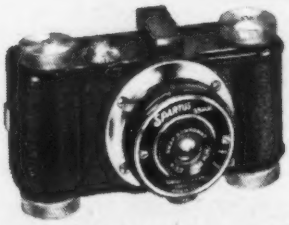

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limit beyond which this attention to the particular print on the easel cannot go. It is sometimes necessary to disregard the offered print entirely and take the idea that it attempts to portray, or the scene or subject that it presents and describe how to start all over from scratch. This calls for the making of a new negative, perhaps taking a new approach to the whole matter. While this is a last resort, it is a quite legitimate and frequently used approach to the criticism of a print. It is certainly more fair to the maker of the print than any encouragement to waste his efforts on a negative which cannot possibly be made into a successful piece of work. It is even possible to run up against worse situations than this. Just what can be done in the case of a print so hopeless that nothing can be said which would not offend? Take my word for it, those situations do exist. It is necessary to say something. One dodge that I have seen used is for the critic to let the print remind him of some story or incident, preferably photographic. Perhaps he has made an attempt to photograph similar subject matter. A few moments can be spent in pleasant reminiscence along those lines, after which the print can be taken down and the discussion passed along to the next. The print maker may not be any wiser, but at least you may be sure that he is not offended.

As a guide for the study of a print for possible avenues of improvement it is frequently helpful to remember the *Idea-Composition-Technique* form of analysis. The first element has to do with the maker's intentions in presenting the print, the idea that he is trying to convey. Often he is merely trying to say that he saw something that looked good to him, good enough to use film on, and that he hopes it looks good to you. Sometimes the critic has to find out for the maker of the print just what he is trying to say. I often have seen this happen in the case of beginners, who recognized the appeal of a subject without knowing just what it was. If the critic can clarify the thoughts involved, he is performing a definite service. The title should be examined for its appropriateness; this is certainly a part of the critic's job. Any comment on originality of approach or suggestions as to a more novel viewpoint or different attitude are very much in order and a valuable part of the criticism.

Composition should then be looked into as it is related to the presentation of the ideas involved. Is the composition such that it supports and furthers the thoughts, moods, or feelings presented? Are there distracting elements which should be eliminated or suppressed? A large pair of "L" shaped masks for the study of composition of parts of the print or with distracting or unneeded portions covered is often handy. The use of these devices can easily be overdone. Too often cropping is resorted to in the absence of more constructive thoughts. A helpful practice which separates the composition of a print from its context is to invert the print or view it with one side or the other uppermost. By this means the appeal of the subject matter is nullified by render-

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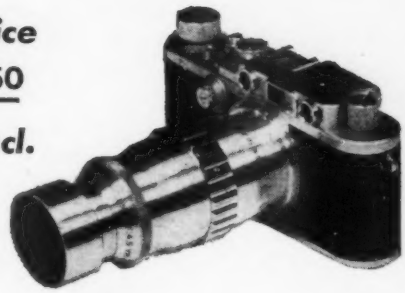

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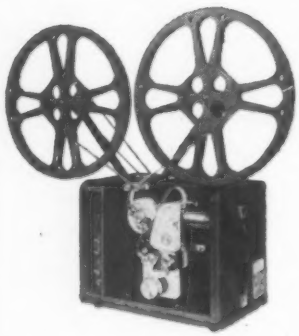

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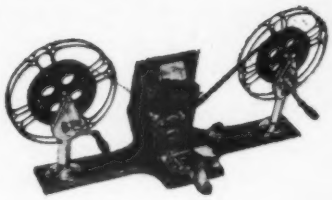

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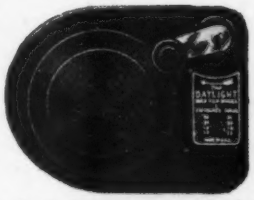

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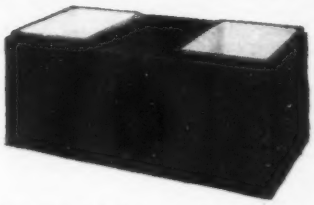

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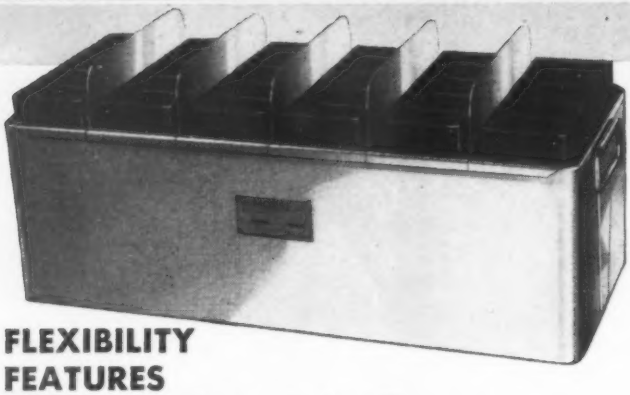

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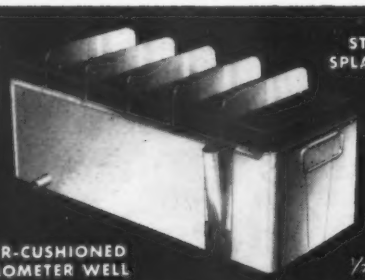

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ing it unintelligible, yet the composition will stand out.

Technique is the phase of the study of a print where most of the suggestions for improvement are likely to be offered, particularly in the case of the work of beginners. There are several points in this connection which should be kept in mind. First of all, a critic should be careful about offering suggestions involving the application of technical methods which would obviously be too far beyond the skill of the person who made the print. Something beyond the capabilities which are apparent in the print might be suggested in order to provide incentive to improve and an objective toward which to work. On the other hand it is too easy to call for improvements in a print which would require the use of a paper negative or bromoil or some other extremely flexible control method when the print in the easel is likely to declare that the maker has not yet mastered straight projection printing. Too many beginners attempt the more difficult control processes prematurely as it is. Superb technique is excellent and we cannot have too much of it, but I feel that it is wrong to place too much emphasis on technique alone. After all, technique and composition are merely means of furthering the idea presented in the picture. They can fall somewhat short of perfection and still give adequate support to the thoughts involved. In too many cases so much emphasis is placed on technique, particularly in clubs made up largely of beginners, that it is likely to become the end toward which to strive rather than the means to the real end. The critic must realize this and remember at all times that the real objective is a print that says something, not a mere technical or compositional exercise.

In order to see all of these things in a print it would ordinarily be necessary to study it a while as the salient features become more and more evident. For the critic to do this in silence while the audience fidgets is not good showmanship. A little time, too, is necessary for the benefit of the folks who did not make the print. I find it helpful to seek immediately something that I like about the print or which strikes me as its outstanding good feature. This can be discussed first of all, getting things going at once. The discovery of such a feature will take less time than talking about it. This affords an opportunity to look over the print for the other less evident but equally important items for discussion.

"Audience participation" is a phrase which has come to us from the radio programs. I have seen several examples of this sort of thing applied to print criticism. On one occasion a "one man show" was being discussed and the club president chose someone at random from the audience to start things off. He found something in the first print that he did not like and started knocking for all he was worth. The same went on for several prints more, until someone else was called upon to take over. Apparently the first amateur critic had set the tone for the evening. Several more followed along in the same vein. Finally a more experienced member of the club had to

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Leitz Filters, for Summar	5.30	4.00
Leitz Image Erecting Finder	87.50	62.00
Angle View Finder	24.00	16.00
Leitz Visom Finder	64.00	48.00
Slide Copying Attachment	44.27	35.50
Micro-Ibsor Attachment	120.00	
Leica Manual, latest	4.00	3.00

CONTAX CAMERAS & LENSES

	NEW	LIKE NEW
Contax I, Sonnar F:2		$158.00
Contax II, Sonnar F:2	$298.00	241.00
Contax III, Sonnar F:2	346.00	292.00
Contax III, Sonnar F:1.5	445.00	343.00
28mm Tessar, F:8	145.00	122.00
35mm Biogon, F:2.8, WA	288.00	292.00
42mm Biotar, F:2, WA	152.00	128.00
50mm Sonnar, F:2	114.00	82.00
50mm Sonnar, F:1.5	235.00	168.00
85mm Triotar, F:4	174.00	143.00
85mm Sonnar, F:2	288.00	238.00
135mm Sonnar, F:4	224.00	168.00
Contameter		78.00

KINE EXAKTA CAMERAS & LENSES

	NEW	LIKE NEW
Kine Exakta Biotar, F:2		$345.00
Kine Exakta Tessar, F:2.8		278.00
4cm Meyer, F:4.5, W.A.		148.00
8.5cm Zeiss Triotar, F:4		122.00
13.5cm Zeiss Triotar, F:4	$138.00	
15cm TeleMegor, F:5.5	158.00	118.00
15cm Dallon, F:5.6	132.00	108.00
18cm TeleTessar, F:6.3	203.00	165.00

REFLEX

	NEW	LIKE NEW
Argoflex, F:4.5, ctd., case	$ 48.63	
Auto Rolleiflex Tess., F:3.5 coated, E.R. case, brand new	345.00	
Ciroflex, F:3.5 Alphax, case	85.48	
Ciroflex, F:3.5 Rapax, case	107.95	

CAMERAS WANTED — HIGH PRICES PAID

	NEW	LIKE NEW
Contaflex Sonnar, F:1.5		$378.00
Exakta B Tessar, F:2.8		128.00
2 ¼x3 ¼ R.B. Graflex, F:4.5	$137.50	98.00
Ikoflex III, Tessar F:2.8	375.00	325.00
Kodak Reflex., F:3.5, case	137.92	122.00
Korelle Reflex I, F:2.9		109.00
Korelle Reflex II, Tessar F:2.8		168.00
Praktiflex, F:2.9		115.00
Rolleicord IIA, F:3.5, case	165.00	138.00
Rolleicord I, F:4.5		118.00
Rolleiflex Standard		148.00
Auto Rolleiflex, Tessar F:3.5		285.00
Sports Finder, for Rollei	11.00	
3 ¼x4 ¼ Graflex D, Tessar F:4.5		134.00
3 ¼x4 ¼ Graflex B, R.B., F:4.5		85.00
Voigtlander Superb, F:3.5		114.00

ROLL FILM

	NEW	LIKE NEW
Medalist II, Ektar F:3.5, case	$277.50	$234.00
Medalist I, Ektar F:3.5		165.00
Minox, latest, F:3.5		138.00
Plaubel Makina II F:2.9		123.00
Plaubel Makina IIS, F:2.9 Acc.		288.00
Super Ikonta A, Zeiss F:3.25	185.00	145.00
Super Ikonta B, Tessar F:2.8		228.00
Meteor 2 ¼x2 ¼ Flash, case	27.30	
Super Ikonta BX, Tessar F:2.8		248.00
Voigtl. Bessa, F:4.5, case	81.00	
120 Semi-Minolta, F:3.5, ctd.	69.50	
2 ¼x2 ¼ Mamiya, Cpld. R.F., F:3.5, Rapid Speed 1-1/500.	112.50	
Monto Carlo Special, F:3.5	63.75	47.50
Fed. Flash Camera 127	9.95	
Beacon V.P. Camera, case	12.45	

SPEED GRAPHIC

	NEW	LIKE NEW
2 ¼x3 ¼ Speed Graphic, F:4.5, RF, Gun, Adapter Holders, Acc.	$298.00	$215.00
3 ¼x4 ¼ Ann. Speed Graphic, F:4.7, RF, Gun, Adapter, Holder, Acc.		168.00
4x5 Ann. Speed Graphic, F:4.7, RF, Gun, Adapter, Holder, Acc.		288.00
Crown Graphic, 2 ¼x3 ¼, F:4.5 Ektar, RF	226.65	
Pacemaker Graphic, 2 ¼x3 ¼, F:4.7 Ektar, RF	262.76	
Graphic Graflex Photography	4.50	
2 ¼x3 ¼ Cut Film Holders	4.00	3.20
3 ¼x4 ¼ Cut Film Holders	4.15	3.25
4x5 Cut Film Holders	4.85	3.45

PRESS CAMERAS

	NEW	LIKE NEW
2 ¼x3 ¼ Busch, F:4.5, RF	$174.00	$118.00
4x5 Brand "17," F:4.5	144.00	108.00
4x5 B&J, F:4.5, RF Flash	228.00	168.00
9x12cm Linhof Technika, F:4.5, RF, Acc.		298.00
Linhof 9x12, F:4.5, RF, Acc.		208.00
5x7 Linhof, Ball		128.00
4x5 Meridian, Tess. F:4.5, RF	278.00	
4x5 Press King BB	99.50	79.00

VIEW CAMERAS

	NEW	LIKE NEW
5x7 Deardorff	$136.50	
4x5 Graphic View, F:7.7 Synchro Supermatic, case	207.72	$158.00
5x7 Grover View, KA 8" lens	158.00	125.00
4x5 Korona View	50.00	38.00
4x5 Korona Commercial	55.00	
5x7 Korona Commercial	65.00	49.00
8x10 Korona Commercial	65.00	52.00
4x5 or 5x7 Grover		59.00

MOVIE

8mm CAMERAS

	NEW	LIKE NEW
Bolex H-8, latest, ½", F:1.9	$339.00	$231.00
Bolex L-8, F:2.8	139.48	106.00
B&H Sportster, F:2.5	102.61	84.00
Briskin Magazine, F:2.5	99.50	72.50
Keystone K-8, F:2.5	64.50	48.00
Keystone K-8, F:1.9	96.75	73.00
Revere 88, F:2.5	77.50	54.00
Revere Magazine, F:2.8	127.50	
Revere Turret, F:2.8	110.00	78.00
Perfex Magazine, F:2.5	99.50	76.00
Universal Cinemaster, F:2.5	66.65	48.00
B&H Aristocrat	156.98	

8mm PROJECTORS

	NEW	LIKE NEW
Ampro 8	$159.00	$124.00
DeJur 1000, latest	159.50	135.00

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	NEW	LIKE NEW
Kodascope 8-90	$175.00	
Keystone R8, 500 Watt	74.50	
Keystone K108	138.50	
Revere DeLuxe	120.00	$ 96.00
Universal, 500 Watt	67.00	53.00
8mm Movie Sound	304.00	

MOVIE 16mm CAMERAS

	NEW	LIKE NEW
B&H Mag. Turret, 1", F:1.5, F:2.7, WA, 3", F:4, Tele	$593.00	$480.00
B&H Mag., F:2.5	186.67	158.00
Bolex H16, 1", F:1.5, 3", Tele.	415.00	354.00
Cine Kodak Special, F:1.9	586.67	485.00
Cinklox, F:2.5 coated	76.15	59.50
DeVry, F:2.5		79.00
Keystone A-7, F:1.5	107.50	
Victor 4, F:1.5 lens	206.50	
Movikon Magazine 16, F:2.7 Tessar, 2" Sonnar, F:2.8, Tele		345.00

16mm PROJECTORS

	NEW	LIKE NEW
B&H Diplomat	$273.30	
Keystone K160	119.50	
Kodascope 16-10	127.50	
Kodascope 16-20	245.00	
Valette	217.00	$175.00
Ampro 750 Watt, Imperial	276.00	
Bolex H16-8 Projector, case	331.00	267.00

16mm SOUND PROJECTORS

	NEW	LIKE NEW
Ampro Premier 20	$540.00	$435.00
B&H Filmo Cordomatic	403.00	354.00
Kodascope FS-10-N	500.00	395.00
Movie-Mite	299.00	187.00
Nelson	479.00	320.00
Victor Model 60	468.00	
Victor Lightweight	375.00	

LENSES IN SHUTTER

	NEW	LIKE NEW
4" Raptar, F:4.5, ctd. Rapax	$ 46.50	
4 ½" Schneider F:4.5 cpr.		$33.00
4 ½" Zeiss, Tess. F:4.5, cpr.		42.00
5" Ektar, F:4.7, Supermatic	75.64	
5 ½" Raptar F:4.7 Rapax X	84.50	64.50
5 ¼" Skopar, F:4.5, cpr.		42.00
5 ¼" Tessar, F:4.5, cpr.		57.50
5 ¼" Optar, F:4.7 Graphex	84.50	64.50
7 ½", 12", 15" Turner-Reich, F:6.8 Ilex	134.50	
8" Ektar, F:7.7 Supermatic	77.72	
8" Ektar F:7.7 Flash Superm.	77.72	
12" Camera Ektar, F:6.3	283.00	

MISCELLANEOUS

	NEW	LIKE NEW
ER Cases for Ikoflex II and III, Super Ikonta B and BX	$ 16.50	
7x50 Leitz Binocular, latest, lightweight coated, tax incl.	192.00	$132.00
Time-O-Lite Master	19.51	14.00
Albert Automatic Easel	20.41	15.80
Albert Viceroy Easel	10.93	7.75
Albert 4x5 Printer	18.40	14.50
Movie Screen 30x40, Box	15.00	
Craig Master Rewind, Comb	27.50	
Revere 8 and 16mm Splicers	16.50	
Wabash Electroflash, R1142	218.00	158.00
Bantam Portable Speed Flash	69.50	
Argus Slide Proj.	27.75	21.50
Golde Numatic, case	64.66	52.00
SVE Model AK, w/case	62.90	49.00
SVE Model AAA, w/case	80.00	58.00
Leitz 300w. Latest F:2.5	147.00	96.00

ENLARGERS

	NEW	LIKE NEW
Leitz Focomat, Latest	$168.00	$118.00
Solar Autofocus 2 ¼x3 ¼	163.00	118.00
DeJur Versatile I, F:4.5	118.65	93.00
DeJur Versatile II, F:4.5	99.00	79.00
Federal 312, w/lens	53.00	
Federal 250, w/lens	89.50	69.50
Kodak Precision 2 ¼x3 ¼	116.67	
Federal 450 4x5, w/lens	112.50	
4x5 DeJur Prof. F:4.5	162.25	133.00
Omega D2 4x5	178.90	148.00
Omega DII 4x5, w/colorhead	194.80	159.00
Solar 5x7	84.59	68.00
Elwood S2 F:4.5	96.35	

EXPOSURE METERS

	NEW	LIKE NEW
DeJur Lifetime	$ 32.50	
G.E. DW58	19.95	$ 13.75
General Electric PRI	32.50	
Weston Master II	29.67	21.50
Norwood Director, complete	32.08	

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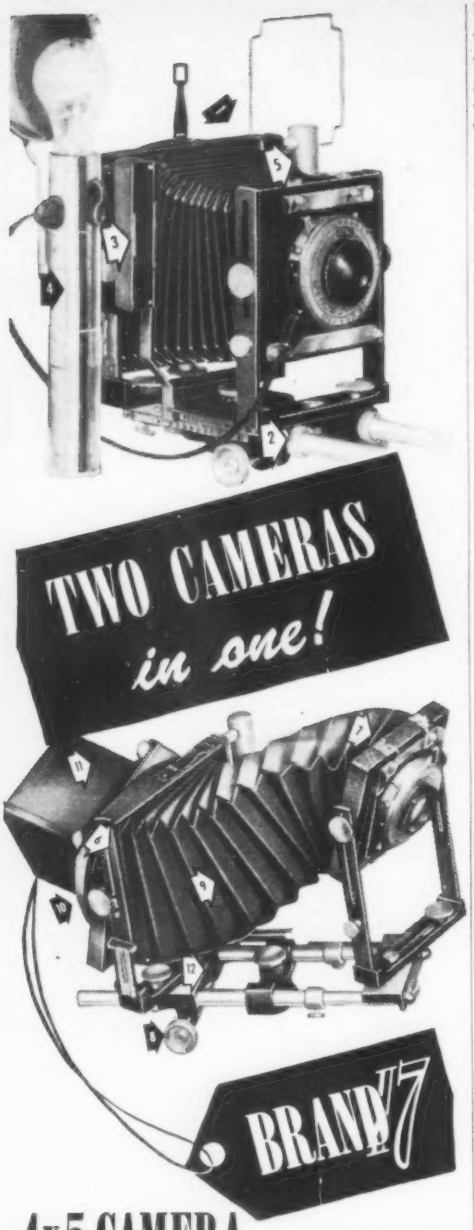

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break in to point out the folly of the whole procedure, to remind all present that the prints being so stupidly torn apart were quite competent work and that many of them had excellent records. This illustrated the weakness of letting anyone loose to say whatever he will. It is so much easier to find fault than to find merit! Unless the critic is capable of making constructive criticisms and suggestions, he is only too likely to do the opposite. Before being turned free on another fellow's print, the critic should have demonstrated some ability to go alone. Considerable harm can be done otherwise, particularly if the makers of prints under discussion are present.

An excellent example of "audience participation" criticism, where things were completely under control and much stimulating discussion resulted, was found in the "print clinics" conducted by B. Earl Buckley of New York at the 1946 convention of the Photographic Society of America. He did not let anyone go ahead freely with a discussion until he had displayed competence to do so. Instead he would throw out specific provocative questions for answer or discussion: "Do you like the placement of the figure within the frame of this picture? Do you feel that this accessory adds to the picture? Does this object in the lower left hand corner bother you? Do you feel that these lines lead into or out of the picture? Could you suggest a better placing of the hands in this portrait?" Mr. Buckley felt quite free to cut in on answers that lagged or wandered and to pass the same or another question along to someone else. Each person's answers to one question suggested another question to toss over to the next. Each one called upon by some such device as "the gentleman behind the lady with the green hat" was asked to stand up and introduce himself. One caution to be remembered in cases like this is to be sure that anyone called upon to comment on a print is able to see it. It is interesting to get the print maker's reactions by calling upon him last before passing on to the next print. After a discussion, it is stimulating to learn the maker's intentions and compare them with what has been said about a print.

A good, well conducted print criticism can be a stimulating, inspiring, and instructive experience for the maker of the print under discussion, as well as for the audience in general. It is entirely up to the critic. If he fully realizes what he is up there for, and takes care to be wholly constructive and helpful, not destructive and discouraging, he can do a great deal of good. A club which can find among its members one or more who can carry on a good criticism is in a fortunate position.—

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A camera repair class has been established for patients in the Veterans Administration hospital at Martinsburg, W. Va., as part of their pre-vocational rehabilitation training. The course, under supervision of the hospital's manual arts therapy section, is taught by a skilled repairman with manufacturing experience.

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541, 518, 122.....	"16"	2.85	1.05	.90
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APHY

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SPECIAL EFFECTS

By LEONARD CLAIRMONT

Add zest to your movies with night shots in daytime, fog effects, and other tricks

IN AN earlier issue of this magazine (September, 1946) I made a survey of tricks and devices used in the Hollywood motion picture studios and referred to as special effects—little ingenious contrivances to help the cameraman and the director to put over certain illusions, such as the making of cobwebs, artificial icicles, and man-made rain. This time I should like to expain some other trick effects, more in the nature of camera devices and manipulations, which I hope will prove handy for the amateur when the occasion arises.

Practically all production problems can be solved in one way or another without having to be either a magician or a know-all. A practical mind, quick at contriving, together with ordinary camera horse sense, is all that really is needed. You and I witness such special effects many times on the screen of our neighborhood theater, and seldom are we aware of them. The times when we do detect them are the times when the illusion falls short of convincing the audience of the real thing. A successful effect nearly always will go unnoticed.

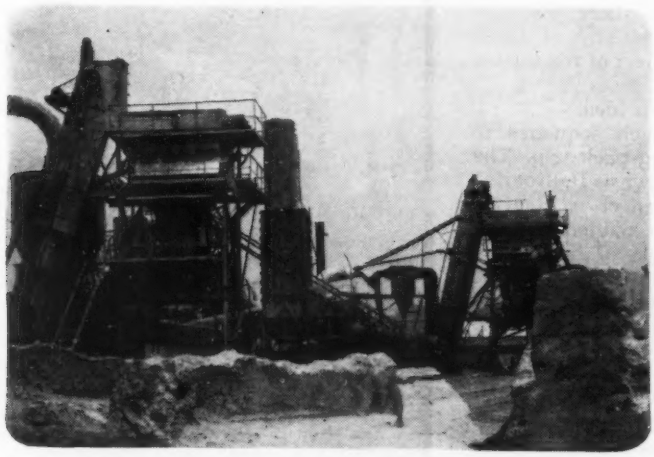
If you are inclined to make your home movies in a manner which will not only amuse but also will mystify your friends, then you are in the market for camera tricks to help you over the hurdles. It is a recognized fact that people will laugh ten times as hard if a gag is put over by someone close to them, than if done by none less than Danny Kaye himself. And, to create good slapstick gags, not forgetting the most corny ones, it often takes one of several camera tricks to sell the idea.

Let's say that you want to get night

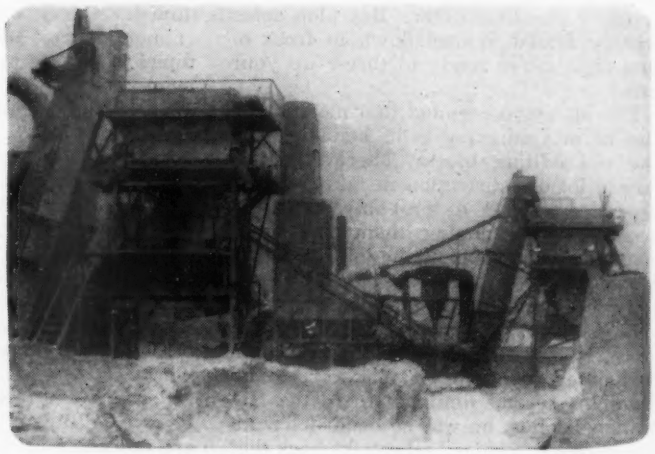
(*Continued on page* 232)

Scene of a pretty girl nestled in a cactus garden looks like this when taken in daylight. But there'll come a time when you'll want to get a night effect—and shoot in the daytime.

A 29F filter over the lens produces this effect. Night or moonlight effects with color film are made by using the proper blue filter, or using indoor film with a Harrison C1 filter.



Fog effects are created either by using filters (which can give you anything from a thin wisp to a London pea-souper) or by using smoke cartridges. Here is the scene "au naturel."



Combination of fog filter and white smoke (fanned about the ground in front of the camera) gives this hazy effect. Smoke cartridges generally can be purchased from fireworks concerns.

Editing Summer's Travelogue

Shots of historic markers can act as titles in travel movies. Animate such a scene by showing a still photographer near the sign, then pan to the scene he is shooting.

By ORMAL I. SPRUNGMAN

Much of the fun of movie-making is in building chopped-up scenes into story-telling sequences

THE thrill of holiday moviemaking is over now. You've gone back to work to pay off the bills for your ciné vacation. Somewhere on your shelves are a dozen, perhaps more, reels of exposed processed footage from last summer's jaunt, waiting to be chopped up, rearranged and spliced into some sort of continuity.

It's a terrific chore, you say, this drudgery of editing and titling your own movies. You don't mind wading through mosquito-infested swamps in search of a rare feathered whoozit, or trekking over heat-heavy deserts to get a closeup of an exciting new bloom. You don't even mind coming up face-to-face with the jungle's bloodiest killer. But plop some freshly filmed footage down in front of you and you're ready to throw up your arms.

I've always contended that most of the fun of moviemaking is in bending over the old editing block. There's an immense lot of satisfaction in taking a heterogeneous mass of probably unrelated scenes and arranging them into story sequence. The tougher the job, the better I like it.

Perhaps one of the most classic, realistic problems was that which confronted Dan Billman, Jr. of San Diego. When this enterprising movie maker returned from his second filming trip to the Hawaiian Islands, he was so disgusted with the slipshod scenics he brought back that he was ready and willing to chuck the whole mess into the broad, blue Pacific.

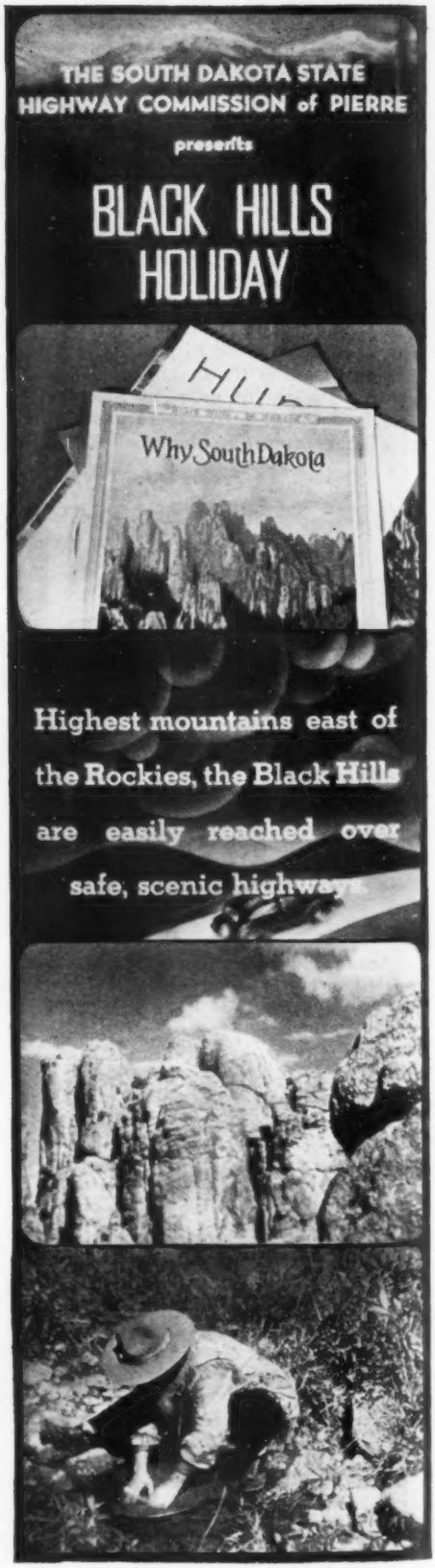
I had an opportunity to preview all his hundred-footers, just as they came back from processing, and while his stuff was beautifully filmed and well-exposed, it did lack a story thread. We analyzed and psychoanalyzed every scene, and out of it came a refreshingly new slant. As a result, his sound-synchronized film won him coveted best-ten honors in a worldwide competition.

I once had a similar experience with a 400-footer under preparation. I started to make a movie on trees, but along came spring floods and I picked up some newsreel footage on the swollen Mississippi. Summer whisked by quickly and a Montana pack trip was in the offing, and then there was a duck season to be filmed. Oddly enough, there was not enough footage covering any of these topics to make a color short of reasonable length.

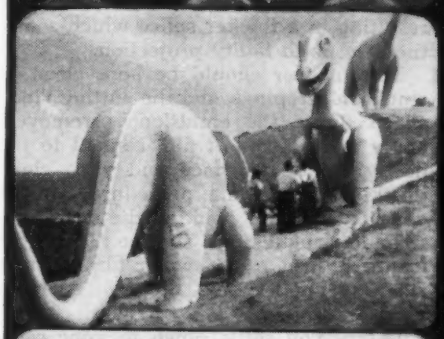
Then I struck upon an idea.

I would build up each sequence to lead up to the climaxing pack trip. The wilderness area was known as Hellroarin'. So I called my movie *Hellroarin' Heaven,* showing how love of the outdoors everywhere can create a sort of heaven on earth of your own. I still think it's one of the best short features I ever chanced upon. Sound-synchronized on disk, the moody music can take you to another world.

Perhaps one reason why some persons believe editing is no cinch is that they are not properly equipped to do an easy editing job. Get yourself a big roomy table top. Your rewind spindles may be the type which clamp to the table, or



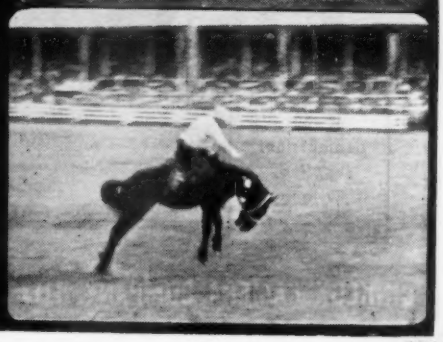
Overlooking Rapid City is Dinosaur Park, where life-size sculptures of prehistoric monsters grace the skyline.



Two national forests lie within the Black Hills. Here wildlife is plentiful.

Custer State Park, with its 130,000 acres, is one of the largest and most beautiful state parks in the United States.

Sculptured by the late Gutzon Borglum, Mount Rushmore's world-famous shrine to democracy may be seen for many miles.



they may be mounted on a flat wide board, with the splicing block located midway between. The 400-foot capacity spindle is all right for beginners, but later, if you decide to go into 1600-foot continuous showings, the larger capacity might be a wise investment.

A film viewer is a handy accessory, but lacking this you still can get by with a small powerful magnifying glass to examine individual frames for proper focus and to determine when and where to cut. Be sure your film cement is fresh. Old cement has a tendency to thicken, resulting in a thicker splice which sometimes leads to faulty projection.

Your splicer should be kept clean of emulsion scrapings, and the cutting blade sharp. Once the emulsion is removed, apply a light coat of film cement to the newly exposed surface and wipe clean quickly. This same procedure can be done on the glossy side of the other film strip to roughen the surface. This will insure a firm splice when film cement again is applied and the two surfaces welded together.

Before you settle down in your comfortable editing chair, there's some preliminary work yet to be done. Number each of your reel cartons in the order in which they were exposed. Now thread Reel No. 1 in your projector and run it through once to get the general idea of its contents. Now rewind and rethread the same reel, but this time make a written record of each scene. Use CU for closeup, MS for medium shot, LS for long shot. CUT is the proper word if you want to eliminate a scene. Perhaps after you have gone through this procedure your first reel notes will read something like this:

LS streamliner in station
MS people climbing aboard
CUT underexposed shot and flared scene
LS aboard train as it leaves station
LS scenes from observation car
CUT bumpy shots and short panoram
LS sunset over mountains
CU tipping porter
MS transferring baggage to station wagon
LS train pulls away
CUT latter part of this, too long
LS arrival at dude ranch.

Now go ahead with Reel No. 2, and so on until you have a complete record pencilled out on separate sheets of paper. Study these carefully before you make your first splice. Do all your rearranging on paper first and you will find that your editing job will be much easier every step of the way.

Start with a yard-long black leader—save all unexposed footage for leader purposes—and splice in scenes in regular sequence. Eliminate all flared shots, poor exposures or jittery scenes. These add nothing to your final film and actually detract from it. Unless a poor scene has unusual news, personal, or historical value, it should be discarded.

Perhaps you started out with 1,000 feet of 16 mm film, and when you finished editing, you had two reels of about 350 feet each. That's a pretty good filming average. This is just right for an

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Doug goes on a rampage after a slight disappointment in his wooing of Bebe Daniels. Seven stewards, aided by Edward Everett Horton and Claude Allister, try to subdue him. Doug gives his own signals and crashes through the line, bowling them over. A rough and tumble chase ensues. Fairbanks, who is noted for his athletic ability, plunges, tackles and charges with savage delight.

"LOW DOWN"—4 minutes—16mm S.O.F. $9.00

Bing at his best with a good supporting cast in a background of hilarity and "Roaring Twenty" sophistication.

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800-foot two-parter, allowing 50 feet on each reel for titles.

Now there are several ways in which you can handle your travelogue. The easiest and most painless way is to run it off in chronological order—almost exactly the way things happened. If yours is a dude ranch movie, you show your departure on the train and your arrival at the ranch. There are the usual shots around the place, the scenery, the wildlife, the intimate personal closeups, and then you swing into dude life, picturing the planned activities. You could wind up your film by showing your departure by train, but a better way might be to close with a pack horse trip back into the mountains, showing the ponies coming down the trail against a colorful sunset sky for the fadeout.

Or you might show the family at home gathered around the fireplace. They're discussing the forthcoming vacation, and dad's hand reaches out on an end table to pick up a colorful dude ranch pamphlet. The camera comes in to a closeup of one of the pictures and immediately dissolves to a long shot of the actual layout deep in hill country. Now go ahead and cut in the actual vacation scenes, and when you are through, dissolve back to a closeup of dad's limp hand still holding the circular. Panoram up slowly to his sleepy face as he suddenly awakens and shakes his head and resumes planning the vacation with his family. This dream sequence idea has many possibilities, and numerous variations can be introduced.

Of course, these opening and closing scenes can be shot long after the vacation has ended. In fact, the home or the neighborhood park might be the site for several fill-in shots, missed while out on location, to help the continuity.

Titling your summer travelogue is another interesting adventure and a very vital part of the editing. How's about getting at it today.

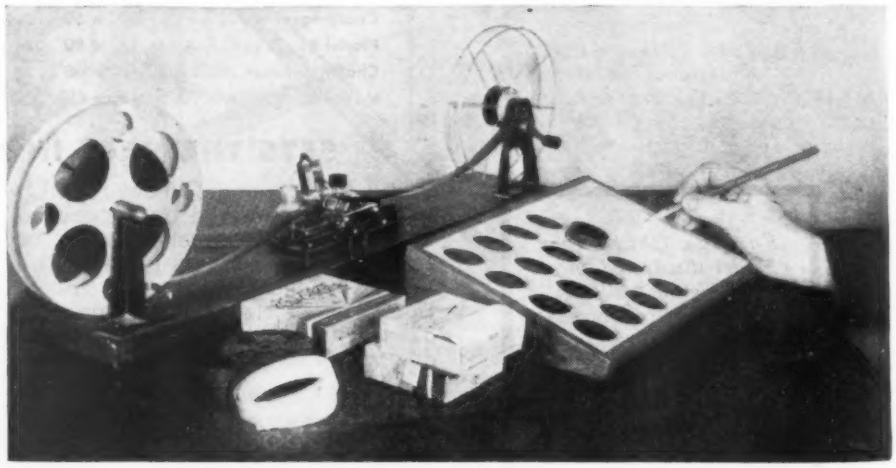
You can save considerable titling time later by shooting closeups of signposts along the way. For instance, you might establish the locale for your film by panoraming from a shot of the train approaching the station to a closeup of the name of the town on the depot wall. Similarly, when the station wagon drives up to the ranch gate, you can swing in for a closeup of the name of the ranch and then follow the car as it continues over the trail and finally disappears in the distance.

When shooting signpost closeups, avoid coming in so close that the entire sign fills the view finder. It is much better to pull back a little to give the sign a little breathing space all around and photograph the closeup at an angle. Perhaps a worm's-eye-view or bird's-eye-view—anything but a head-on closeup. Filming against the sky is better than shooting an eye level closeup against a mottled and disturbing background which detracts from the main object.

Your travelogue should have a main title, credit line, introductory title, and several subtitles. The number of subtitles will depend on the nature of what you have filmed and the number of gaps in your movie. One of the purposes of a subtitle is to bridge those gaps and smooth out the story thread, thus improving the continuity.

Avoid label titles of one or two words. Instead, let each subtitle be brief though complete and offer pertinent information on the scenes which follow. Don't use slang or current wisecracks in your titles because these will only date your film in the years to come.

It's easy enough to main-title your film *Vacation-1947* and let it go at that! But it's better to try for a little originality or cleverness in picking a short title which will arouse curiosity yet describe the subject of the film itself. Back in 1936 I made a film on Alaska and the Yukon, which I titled, *Arctic Holiday*. That wasn't the first holiday movie title made, perhaps, but it was original at that time. Since then even the professional screen has been deluged with simi-



Editing can be fun if you systematize your work. Set your rewind-splicer on a roomy table, have a viewer if possible (if not, a magnifying glass will do), and fresh cement. Number the reels in the order in which you exposed them. Run Reel No. 1 and note its contents; re-run it, making a written record of each scene and numbering it (add your editing comments). Do the same with all reels. Do all your scene re-arranging on paper first, then splice each scene in place in proper order—eliminating flares, under- and over-exposures, and jittery scenes. This is the easiest and best way to edit.

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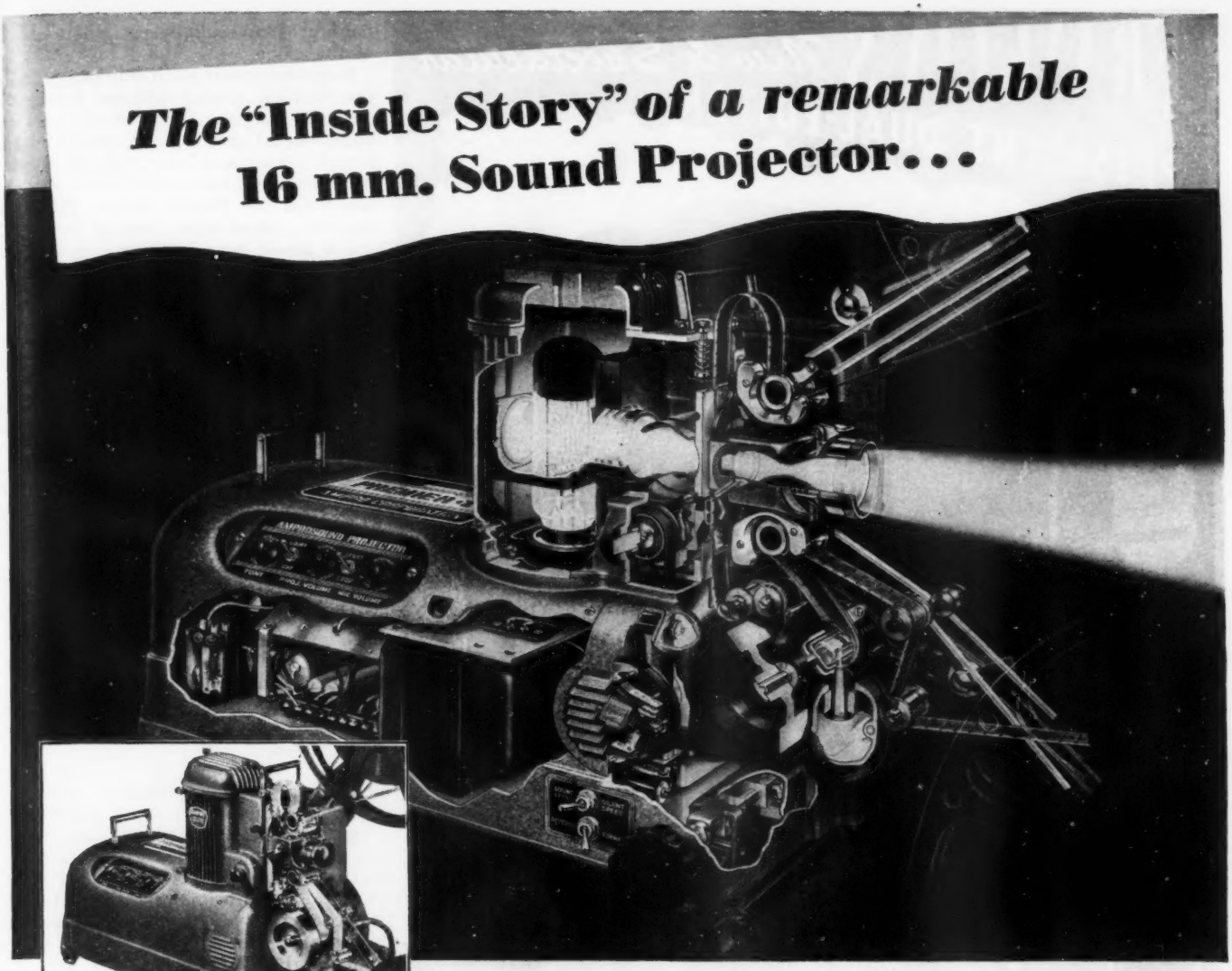

This amazing cut-away view of the interior of the Ampro "Premier-20" 16mm. Sound Projector reveals the complex precision mechanism and advanced design of this unusual unit. It presents graphically the many functional parts which assure Ampro's crisp, brilliant pictures and high-fidelity sound reproduction.

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lar blurbs covering every remote corner of the globe.

Sometimes your main title can describe the location setting without losing the curiosity angle. For instance, several years back I shot a moose movie on Isle Royale in northern Lake Superior. Easiest way out might have been to call the film just plain *Isle Royale Moose.* However, since this island chain claimed the largest single moose herd in the world, it might have been called *Mooseland, America.* Because it was located just below a famous bay on the Canadian border, I finally dubbed it *South of Thunder Bay.* The title is sort of ominous and arouses audience curiosity.

A short time back I had an opportunity to stage my own editing field day when the South Dakota State Highway Commission dumped some 40 or 50 rolls of 16 mm Kodachrome into my lap. All of it had been shot in months past. Most of it was well exposed. "We want a good 800-foot feature," they said.

I used the same tactics as in editing one of my own travel films. First, I screened each numbered reel, recording each scene. Then I obtained all the literature and travel folders I could lay hands on and made a list of the outstanding attractions in the Black Hills and their relative importance and publicity value.

Next, I eliminated all the poor stuff and began the slow process of whittling topnotch scenes down to more desirable lengths. What resulted was an appealing advertising movie highlighting the scenic attractions, the wildlife, Dinosaur Park, Mount Rushmore Memorial, fishing, camping, pack-tripping, Indian celebrations, the round-up, the air show, and the Passion Play. Each sidelight carried its own explanatory title.

To introduce the holiday story, the opening scene faded in on a closeup of a number of travel folders on a table top. A hand reaches out, thumbs through several, and finally stops on one folder, reading *"Why South Dakota."* This cover closeup dissolves into a number of quick glimpses of Black Hills attractions, returning to a closeup of South Dakota's governor seated at his desk, presumably endorsing a letter inviting Mr. and Mrs. America to visit the Black Hills and Bad Lands and enjoy the warm hospitality of the people of the state.

The purpose of your film may not be to sell tourists, but if you do a fine filming job and exercise care in your editing and titling you just can't keep your audience from feeling you're a dyed-in-the-wool traveloging professional.—

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That color photography eventually will replace the use of surgical amphitheatres in medical schools was a forecast recently made by Dr. Milton G. Bohrod, pathologist of the Rochester General Hospital. The unique color photography studio attached to Doctor Bohrod's laboratory is a part of the country's first and only organized school of medical photography.

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DISSOLVES are easy with 8 mm Magazine Cameras

It's easy for owners of 8 mm magazine cameras to produce "dissolves," the smooth transitions in which one shot gradually fades from view at the same time a second one fades in to replace it.

A dissolve is simply a modified form of double exposure. The first shot is faded out by slowly stopping down the lens as far as it will go as you count, "zero . . . one . . . two . . . three."

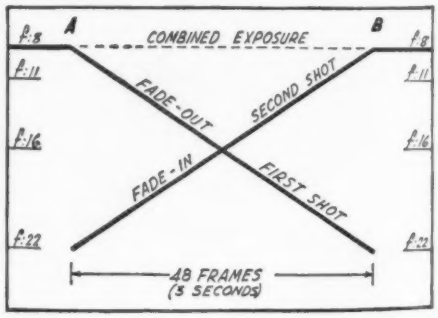
Then the magazine is removed, turned over and replaced in the camera. The lens is capped, or you hold your hand over it, while you run the camera again for three seconds.

This winds the film back to approximately the same point where it was when you started to fade out your first shot. Then the magazine is replaced in its original position.

On the second shot you fade *in* by slowly opening the lens aperture from its smallest stop to the proper opening for the second scene. On the screen the first scene will melt away as the second appears. With a little practice you can make dissolves which rival the professional effect.

Your footage indicator on the camera will have to be set back approximately one foot after each dissolve to keep accurate track of how much of your film you have used.

Obviously, dissolves have to be made from a tripod, since starting and stopping the camera requires one hand, and changing the lens aperture keeps the other one busy. Be careful to keep your fingers out of the field of view of the lens. On some cameras a lens hood will put your fingers out of range. On others you may have to make a wire clamp with a lever on it to do so.



Graph shows dissolve technique. For fade-out, close diaphragm gradually to smallest opening over 3-second period, flop magazine, cap lens, run film 3 seconds. For fadein, gradually open diaphragm over 3-second period to proper setting.

The diagram shows what happens in a dissolve, and how the two exposures add up to the proper amount for the scenes being shot.—*James Dobyns, Park Ridge, Ill.*

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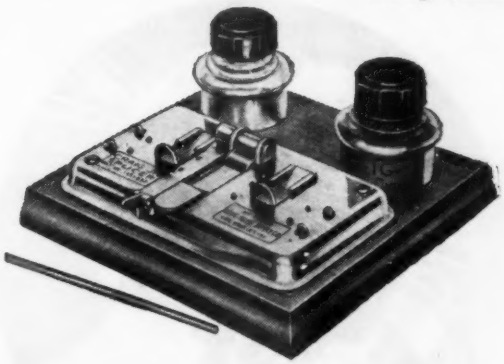

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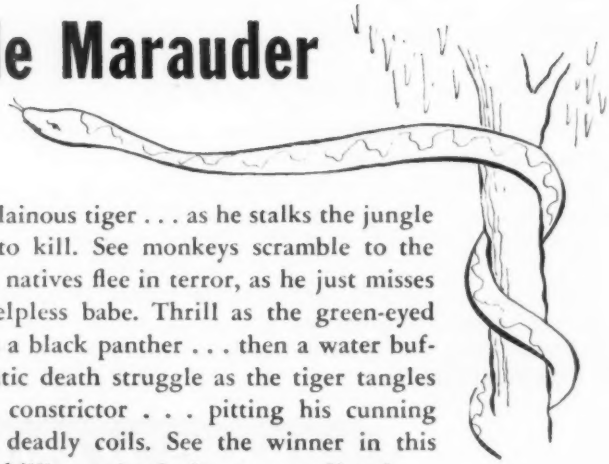
Jungle Marauder



Follow a villainous tiger . . . as he stalks the jungle in his lust to kill. See monkeys scramble to the treetops . . . natives flee in terror, as he just misses out on a helpless babe. Thrill as the green-eyed tiger battles a black panther . . . then a water buffalo. Dramatic death struggle as the tiger tangles with a boa constrictor . . . pitting his cunning against the deadly coils. See the winner in this most spine-chilling animal picture ever filmed.

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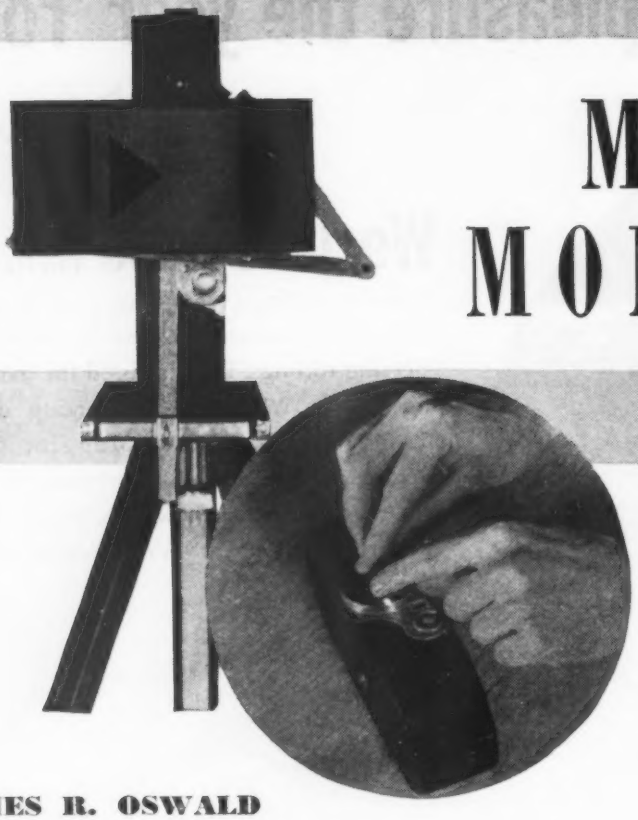
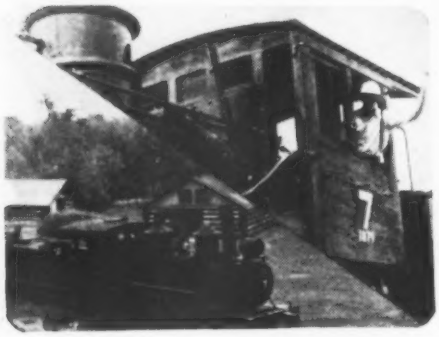
MOVIE MONTAGES



Matte box (top) shows quarter-segment mask in place. Similar montage effect can be had by masking camera's aperture gate (inset) with black tape.

By JAMES R. OSWALD

Simple amateur equipment, plus a bit of patience and ingenuity, will bring you adequate montages



Simple two-part montage is effective in showing a long shot and a medium shot of the same object within the same frame.

PERHAPS the best description one can give of a *montage* would be to say that it is an array of pictures spread in an orderly fashion, or in seemingly helter-skelter fashion, but in either case is the result of a carefully planned and artistically arranged pattern or layout. Montages are nothing new, so far as the still photographer is concerned, but to the average movie maker they represent a comparatively new, unexplored field. True, most ciné fans have marveled at the mystery of montages on the screen of their local theater dozens of times, and *hoped* for some way of incorporating such effects in their own movies, but that's as far as they got . . . *wishful thinking*—for the most part.

It's surprising to what degree these superb professional effects can be duplicated with the simplest of amateur equipment. Patience and ingenuity are the most important factors in making movie montages. From the simple two-part montage to the more intricate patterns which challenge the most serious minded, advanced amateur, a new treat is in store for your screen audiences when they see one of these involved effects spring to life on your home movie screen!

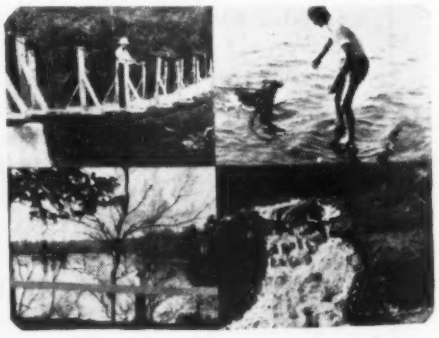
The uses of montages are many and varied. Usually, however, a montage is used to best advantage to picture a long shot and a closeup in the same scene, to portray a particular person in characteristic moods or expressions, to depict various bits of action occurring simultaneously, or otherwise picture a number of interrelated scenes at the same time.

The procedure to be followed in making montages requires, of course, a number of different exposures to be made on the same piece of film . . . one for each individual part of the montage . . . which necessitates keeping an accurate footage record, as well as back-winding the film for each exposure. If the camera does not have an attachment for this, it can be done either in the darkroom or by running the remainder of the film through to the end in the camera, with the lens covered, reversing on the spool,

(*Continued on page 272*)

Side-by-side two-part montage is a variation of the diagonal pattern. Separate exposure, of course, is made for each side.

Three-part montage is used, in this case, to portray persons in characteristic moods. Montages must be used judiciously.



A four-part montage. Exposures must be right because there is little opportunity for correction in the reversal process.

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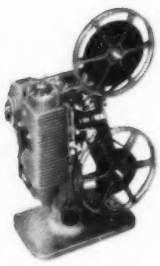

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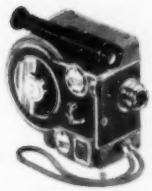

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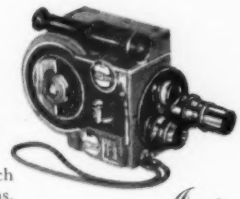

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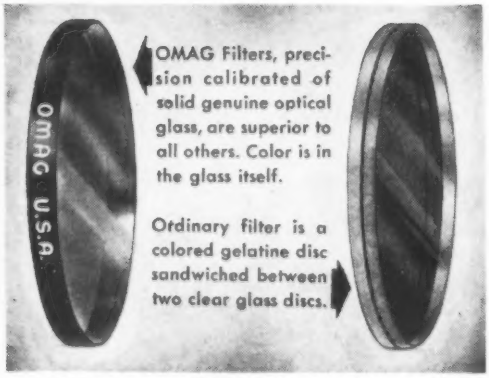

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Parallax Correction Aid for Home Movie Makers

Here's how to build a device to simplify your copy and closeup motion picture work

By GEORGE CARLSON

FOR closeups with accessory lenses used on the standard movie camera lens and short range telephoto work around 6 and 8 feet, it is necessary to make some correction for parallax.

In making a parallax correction device for cameras that have the finder above and to one side of the lens, the correction must necessarily be made for two directions. The exact difference in position between the center of the finder and center of the lens on different cameras, of course, will have to be determined by the owner of the particular camera.

The one illustrated is for a Filmo double-eight camera on which the difference between finder and lens, looking from the front, is $^{15}/_{16}$ inch above and $^{21}/_{32}$ inch to the left, and on an angle of about 55 degrees. The displacement is thus about 1 and $^{5}/_{32}$ inch at that angle.

The device is made from hardwood, and consists mainly of two blocks which slide against one another and are held together by a bolt and wing nut in an angling slot. The front block is 2¼ inches wide by 3 inches high at the longest part and has a cutout angle, seen on the right side of the upright, which was made to allow clearance for the tripod screw which holds the camera.

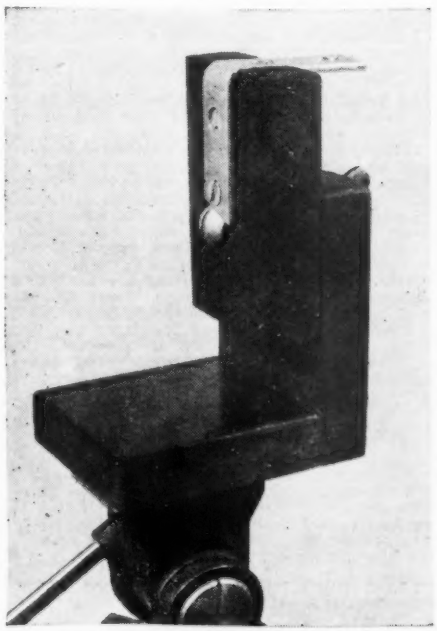
The base is 2¼ inches square and has a tripod socket accommodating the screw on the tripod. The rear sliding block is 2 x ¾ inches long and 1 x ¾ inches wide. This block, on which the camera is mounted, contains a stove bolt which protrudes through the angling slot in the front upright block. Controlling position is by use of the wing nut on this bolt.

The camera seat is a small metal angle bracket screwed over the top of the sliding block and countersunk on the top. This arrangement keeps the camera's weight directly over the tripod and makes for a steady support.

In use the camera is first fastened in the lower position while the subject is centered in the finder. Then the camera and block are moved up along the angling slot to the top position where they are locked tight, and the scene then filmed.

The operator should be careful to see that the base of the camera is parallel to the ground, while in both positions, but this can be checked by viewing through the finder and noting whether or not the scene is set level.—

Now in viewing position, the camera is moved to the top of the slot for filming.



The camera seat is a small metal angle screwed to the back of mounting block.

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NEW HOME MOVIES

SHRINE OF A NATION—WESTMINSTER ABBEY. 2 reels, 14 minutes, 16 mm sound. Rental $2; sale price upon application. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago office, 360 North Michigan Avenue, Chicago 1, Ill.

The history of Westminster Abbey is the history of England. Here Parliament once met; here for centuries the kings and queens of England have been crowned; and here are buried the illustrious Englishmen of all times—sovereigns, statesmen, poets, scientists, musicians. Westminster Abbey is one of the most beautiful examples of early English architecture. The final sequences of the film include shots of the coronation of King George VI.

* * *

MISHEL PIASTRO CONCERT SERIES. 1 reel, 16 mm sound, $25 each. Official Films, 25 West 45th Street, New York 19, N. Y.

Mishel Piastro, well-known to music lovers as violinist and conductor, is featured in a new series of films that brings to owners of 16 mm sound projectors some of the highest calibre concert films ever produced for the home movie field. The three reels in this series are as follows: Reel 1: "Ballet Music" by Gounod, "Thy Sweet Voice" by Saint-Saens, "Ballet Egyptian" byLuigini. Reel II: "Gold and Silver Waltz" by Lehar, "Tales From Vienna Wood" by Strauss,

"Arabian and Russian Ballet" by Tschaikowsky. Reel III: "Marriage of Figaro" by Mozart, "Flower Song" by Bizet, "Bohemian Girl" by Balfe.

* * *

A MODERN GUIDE TO HEALTH. 1 reel, 10 minutes, 16 mm sound. Rental $1; sale price on application. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago office, 360 North Michigan Avenue, Chicago 1, Ill.

This animated film provides a few common sense health rules which can be easily adopted by anyone. Although the treatment is humorous, the suggestions for combatting slovenly posture, unsuitable clothing, and nervous tension are very good.

* * *

DUDE RANCH. 11 minutes, 16 mm sound. Black and white $50; color $75. Capital Film Productions, 224 Abbott Road, East Lansing, Mich.

This enchanting motion picture of the Western wilderness in Montana's Glacier National Park was photographed by Jack Van Coevering. When you sit on a rail fence and witness a horse being broken, when you follow a party of riders along mountain trails through Ponderosa pines, among glorious wildflowers, you determine to make your next vacation trip westward. In the film you also see beavers, moose, deer, and a black bear. You see some of the finest fishing ever filmed—a flaming red trout caught from a yellow rubber boat in a blue lake against the backdrop of the snow-hung Continental Divide.

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CUBAN RHYTHMS. 1 reel, 16 mm sound. Price $17.50. Official Films, Inc., 25 West 45th Street, New York 19, N. Y.

This musical film revue combines a new three-in-one feature . . . a combination of three Soundies shows on one reel. This particular reel contains "Rum and Coca Cola" with Jeri Sullivan, "Cuban Pete" with Luba Malina, and "Nautch Girl From Cuba" with Winnie Shaw.

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OLD-TIME TUNES. 1 reel, 16 mm sound. Price $17.50. Official Films, Inc., 25 West 45th Street, New York 19, N. Y.

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MADAME SPY. 62 minutes, 16 mm sound. Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

With a cast consisting of Constance Bennett, Don Porter, Edward Brophy, and John Litel, this film concerns an American correspondent and his wife in a thrilling spy chase from Russia to the American middle-west.

* * *

PRIVATE AFFAIRS. 74 minutes, 16 mm sound. Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

A Boston heiress defies a tradition-bound grandfather and New England society in order to have her father, the black sheep of the family, at her wedding. The players are Nancy Kelly, Robert Cummings, Hugh Herbert, and Roland Young.

* * *

I CAN'T GIVE YOU ANYTHING BUT LOVE. 60 minutes, 16 mm sound. Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

This film satirizes gangsters, music publishing, and radio in a hilarious fashion. Johnny Downes, Peggy Moran, Jane Frazee, and Brod Crawford are the players.

* * *

ESKIMO SUMMER. 22 minutes, 16 mm color, sound. Rental $5; sale price $150. International Film Bureau, 84 East Randolph Street, Chicago 1, Ill.

The Arctic summer is short and the Eskimo cannot afford to waste a day of it if he is to provide food and fuel for the long winter. The men trap and spear fish and hunt whales, seals, polar bears, and walrus. The women prepare the food and make clothing. Whale oil and blubber are stored to provide fuel and light for the long winter.

* * *

VEGETABLE INSECTS. 22 minutes, 16 mm color, sound. Rental $5; sale price $150. International Film Bureau, 84 East Randolph Street, Chicago 1, Ill.

Much of this film is devoted to close-ups of common garden pests that do much damage to vegetable crops. Their colors, markings, and eating habits are shown and emphasis is laid on how each species does its damage and how it may best be destroyed. Some helpful insects also are shown. Modern entomological research is described and a number of practical control measures demonstrated.

* * *

MONTREAL. 22 minutes, 16 mm color, sound. Rental $5; sale price $150. International Film Bureau, 84 East Randolph Street, Chicago 1, Ill.

Montreal is the largest and one of the most historic cities of Canada. This film shows the celebration of its tercentenary, some of its historic streets and buildings and the life of the city today; the business section, the two universities, the art gallery, the airport, the railways, and wharves.

* * *

THE PEOPLES CHARTER. 11 minutes, 16 mm sound. Rental $2.50; sale price $37.50. Brandon Films, 1600 Broadway, New York, New York.

This film, the first official film presented by the United Nations Film Board, was produced by the United Nations Department of Public Information.

* * *

THE AMERICAN COP. 18 minutes, 16 mm sound. March of Time Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

Statistics show that there has been a marked increase in crimes of violence since the war's end. The burden of putting down this crime wave falls largely on the shoul-

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ders of the man who comes to closest grips with crime—the cop. The specific case depicted in the film is both exciting and authentic.

* * *

SUNDOWN. 10 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y.

The Saturday Evening Post serial that thrilled millions comes to life on the screen in scenes of dramatic intensity and power. Directed by Henry Hathaway, the film revolves around a small group of white men who rule over several hundred thousand blacks, and are in constant danger of annihilation by savage tribes. Strictly a story

of today, this film reveals the efforts of those forces trying to break Britain's hold on her strategic stronghold in Africa.

* * *

DESERT FIESTA. Available in 16 mm sound, Kodachrome, and black and white. Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood 28, Calif.

This documentary production presents a true story of the Southern California desert and its people. It is the story behind one of the world's strangest annual feasts—a desert Rattlesnake Fiesta that takes place every November 12, in the heart of the wild lands of Southern California.

* * *

BERLIN—A CITY OF LOST SOULS. Available in 16 mm and 8 mm, 2 reels, Kodachrome, and black and white. Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood 28, Calif.

This film presents for the first time a motion picture in color of Berlin and its people caught in the maelstrom of postwar chaos. It portrays the utter frustration and complete despair of the people of Berlin. You see how the Reichstag, the Chancellory, the Unter den Linden, the Brandenburg Gate, and other famous landmarks of Europe's largest city survived the devastating bombardment of the Russian artillery and the combined hammering of the air forces of Great Britain and the United States.

* * *

THEY SAID IT WITH TULIPS. 1½ reels, 16 mm, sound, Kodachrome. Films of the Nations, Inc., 55 West 45th Street, New York 19, N. Y.

This fifteen-minute movie tells the story of the National Committee, "Flowers Interpret Netherlands Gratitude," which raised money to present a gift of the finest Holland bulbs from the people of the Netherlands to her friends and allies as a token of appreciation for their assistance. Excellent color photography depicts the arrival of the bulbs, their formal presentation, careful planting, and finally their springtime color on American and Canadian soil. Thus a goodwill message of thanks from Holland also becomes a message to garden lovers everywhere.

* * *

CEREMONIES ON BALI. 1 reel, 10 minutes, 16 mm sound. Rental $1.50. Films of the Nations, Inc., 55 West 45th Street, New York 19, N. Y.

This travelogue takes its audience on a trip through the island of Bali, emphasizing the religious ceremonies of its inhabitants, their ancient and beautiful temples, and their famous and intricate dancing to the distinctive East Indian music. Bali's interesting burial rites are one of the many aspects of native folklore treated in this cultural film.

* * *

RESCUE FROM SHANGRI-LA. 1 reel, 10 minutes, 16 mm sound. Rental $1.50. Films of the Nations, Inc., 55 West 45th Street, New York 19, N. Y.

The only film ever taken of an hitherto unknown section of New Guinea in the Netherlands East Indies. Three American Army people were sole survivors of an airplane crash over the valley of Shangri-La beyond the dangerous island mountains. One of these survivors was Cpl. Margaret Hastings, whose exciting "Shangri-La Diary" appeared in newspapers all over the United States. There in the valley these

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three young Americans met a tribe of natives whose living conditions, knowledge, and customs had not progressed beyond that of the Stone Age peoples. Never before had they set eyes on white men. The picture shows these people, their primitive customs and villages. The rescue of the three Americans was accomplished by glider, a dangerous and tricky feat, recorded by this exclusive film.

* * *

SO GOES MY LOVE. 7 reels, 16 mm sound. Rental $17.50. United World Films, Inc., Rockefeller Center, New York 20, N. Y.

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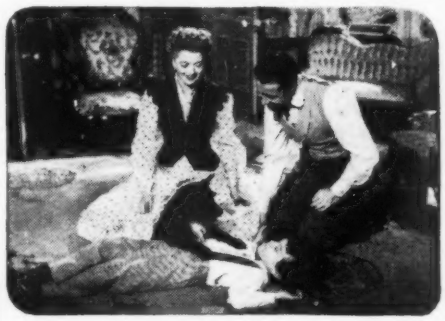

and builds as successful a career in her home as her husband does in business. The stars are Don Ameche, Myrna Loy, Rhys Williams, and Bobby Driscoll.

* * *

PARTS OF THINGS. 11 minutes, 16 mm sound. Price $38.50. Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.

This film, for use in the primary grades, is an early introduction to the concept of fractions as parts of things.

* * *

THE MEANING OF PERCENTAGE. 11 minutes, 16 mm sound. Price $38.50. Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.

A film which provides an introduction to the meaning of percentage, by relating it to the student's previous understanding of fractions and decimals. For use in the middle and upper grades.

* * *

SITTIN' PRETTY. 2 reels, 16 mm, color, sound. Rental $6. United World Films, Inc., Rockefeller Center, New York 20, N. Y.

The painting of a portrait is demonstrated in detail by Randolph Coats, one of Amer-

ica's most notable artists in this field. An attractive model is posed in various lightings, then the portrait is shown through stage after stage. This film will be of interest to women's clubs and other adult groups, as well as to art classes.

* * *

PROBLEM DRINKERS. 19 minutes, 16 mm sound. March of Time Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

Here is the story of what has been done by such well-known organizations as Alcoholics Anonymous, the Research Council on Problems of Alcohol and the laboratories of the Yale School of Alcohol Studies to control alcoholism and have it recognized as a disease. The film takes you step by step through an alcoholic's downfall and his rehabilitation. It shows how he slips from moderate drinking into uncontrolled excess, how he is slowly rehabilitated, and his ultimate recovery.

* * *

PARTS OF NINE. 11 minutes, 16 mm sound. Price $38.50. Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.

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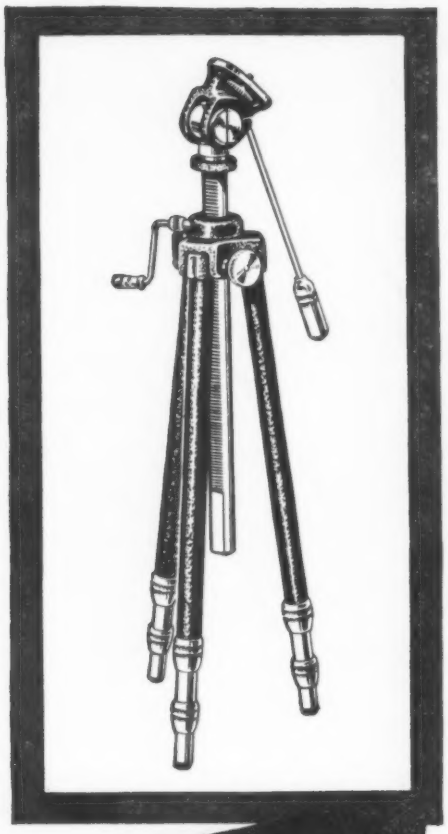

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it produced and released "What is Four." Young America Films releases "Parts of Nine," one of three new films in the area of elementary school arithmetic. This film develops the meaning of the number 9 through experience situations and the use of concrete material involved in preparing for a birthday party. For use in the primary grades.

* * *

YANKS AHOY. 6 reels, 60 minutes, 16 mm sound. Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y.

The battling Sergeants, Draftee Dodo Doubleday (William Tracy), an old-timer Ames (Joe Sawyer), on their way to foreign

service become involved in a series of amusing incidents and finally bring about the capture of a saboteur that had sneaked a board ship. Of course, the plot also includes a pretty Red Cross nurse, Marjorie Woodworth.

* * *

PARIS, QUEEN OF CITIES. Available in 16 mm, 8 mm, Kodachrome, and black and white. Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood 28, Calif.

This world famous city, emerging from years of war oppression with spirit undaunted, is shown in all its glory. Still a city beautiful—still a city with courage and determination to once again lead the world in scores of endeavors. An extensive tour through the famous Montmartre section, including Pigalle, is shown, and stops are made at sidewalk cafes and other points of interest on the lovely boulevards of the French capital.

* * *

NOBODY'S CHILDREN. 17 minutes, 16 mm sound. The March of Time Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

In the United States today, one couple in every seven is childless; many of them wish to adopt babies, but there just aren't enough babies to go around. There are many reasons for this. One is the fact that social agencies are determined that applicants shall get a baby who will grow up to be a credit to its adopted home. They are equally determined that each baby shall go only to the right kind of parents. But many couples are impatient. Unable to get a baby immediately, they resort to the notorious "black market"—often with disastrous consequences. The film shows the dangers in lax adoption procedure and documents the more advanced methods which protect both the prospective parents and the child.

* * *

BLONDE ALIBI. 6 reels, 16 mm sound. Rental $17.50. United World Films, Inc., Rockefeller Center, New York 20, N. Y.

Who murdered the wealthy doctor? Was it his golden-haired fiancee? Or her aviator ex-sweetheart? Or was it Mr. X? The stars in this fascinating murder mystery are Martha O'Driscoll, Tom Neal, and Donald McBride.

HOME MOVIE NOTES

Filmed for the Firestone Tire and Rubber Company, Akron, a color-sound movie tells the story of rubber production from the planting of trees on Liberia plantations to the shipment of crude rubber to this country. Members of the Lewis Sound Films Co., New York City, spent three months in the jungles with 1300 pounds of cameras and sound recording equipment that were taken into Liberia by plane. From the material secured on this expedition, the Firestone Company plans to release several subjects for educational, entertainment, and advertising purposes.

* * *

In the "Hobby Horse Store," recently opened in Beverly Hills, Calif., is a completely equipped little motion picture thea-

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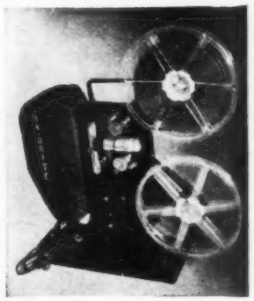

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ter that seats 80 of the younger set. The project is quite a boon to the harassed mother—who is able to do all of her shopping while junior enjoys himself at the movies.

* * *

The Shell Oil Company has issued a 16-page catalogue of its commercial films available for general distribution. One is a technicolor film done in the Disney manner, "Prospecting for Petroleum."

* * *

The United States Department of the Interior Bureau of Mines has released two new educational sound pictures, "This is Aluminum," showing the production of the metal from ore to finished product; and "The Story of the Storage Battery."

* * *

"Priceless Cargo," a film made for Superior Coach Corp., Lima, Ohio, was awarded top honors by the American Automobile Association, who make an annual presentation in the field of traffic safety.

* * *

The entertainment motion picture program which proved so successful in bettering employe relationships during the war is being promoted by United World Films, 16 mm subsidiary of Universal-International Pictures. Information regarding this service may be obtained by writing direct to United World Films, Inc., 445 Park Avenue, New York, N. Y.

* * *

A series of slidefilms dealing with safety is available from Young America Slidefilm Library, 18 East 41st Street, New York, N. Y. Individual titles are: "Safety on the Streets" (46 frames), "Safety in the Home" (42 frames), and "Safety at School and at Play," (39 frames). Price is $2.50 for each title.

* * *

Appointment of J. C. Gibson as manager, visual education division, was announced by J. S. Smith, manager of the advertising and sales promotion divisions of General Electric's apparatus department at Schenectady. Gibson will be responsible for the planning and preparation of all Apparatus Department motion picture and slide films, the development of special visual presentations, and the preparation of all types of models, displays, and exhibits.

* * *

Tourists and business men who travel by train from Santiago to Valparaiso, Chile, these days enjoy the relaxation of a full-length feature motion picture. The coaches seat 75 passengers, all of whom can conveniently view the picture which is run on a wall-type screen.

* * *

Announcement is made of the organization of Library Films, Inc., 25 West 45th Street, New York 19, N. Y., for the purpose of serving 16 mm film rental libraries, educational, and religious institutions. Library Films, Inc. has acquired the library formerly owned by Walter O. Gutlohn, Inc. The newly-formed company is headed by Paul N. Robins.

* * *

The British Information Services announces the appointment of Norma Barts as assistant in the film and publications section of its Chicago office. Miss Barts was formerly director of the film division of DeVry Corporation.

* * *

Telefilm, Inc., Hollywood 16 mm service studios, plans to expand its activities to include production and world-wide distribution of 16 mm features in color. In the past, Telefilm has concentrated on the production and processing of commercial, educational, and documentary films. Ira H. Simmons, veteran motion picture distributor, has been named by Joseph A. Thomas, Telefilm head man, to line up distributors and handle international commitments with franchised representatives.

* * *

Speaking before the 30th annual convention of the New York State Association of District Superintendents of Schools, Edward T. Dickinson, Jr., in charge of educational and religious films for United World Films, Inc., urged that the knowledge and resources of the Association be used to develop a method whereby the elementary schools of the state, particularly in rural areas, would be enabled to use instructional films on the same widespread basis as the high schools of the state. Dickinson predicted that a sound projector and screen soon would be considered as essential and necessary to the elementary schoolroom as the blackboard is today.

* * *

Encyclopaedia Britannica Films observed the establishment of its research and production offices in Wilmette, Illinois, with an open house reception for public officials, educators, and civic leaders.

For lasting Christmas Cheer . . .

Why let those wonderful moments, that are bound to appear throughout the Christmas Season, fade away . . . when it's so easy to record them forever after?

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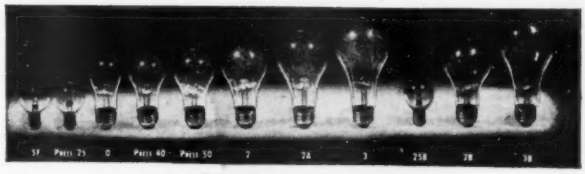

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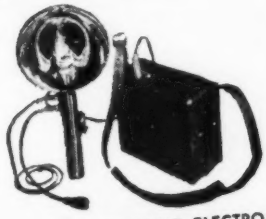

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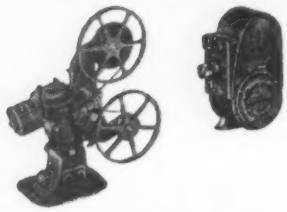

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Total Value.....	$444.04	

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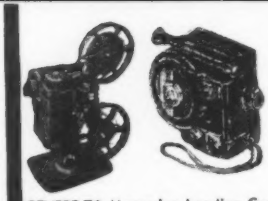

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L.N. BOLEX H16 Camera with frame counter, 1" f1.9 coated Kodak Lens, 2" f3.5 Wollensak Tele, 15mm f2.8 Yvar Wide Angle, Compartment Case.
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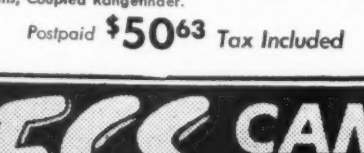

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NATIONAL GRAFLEX, f3.5 Tessar, L.N. 69.00
EXAKTA B, f2 Biotar, L.N..... 195.00
EXAKTA B, f2.8 Tessar, L.N..... 139.00
EXAKTA B, f3.5 Tessar, L.N..... 125.00
EXAKTA B, f3.5 Exaktar, L.N..... 95.00
EXAKTA A, f3.5 Tessar, exc..... 89.00
PRIMAFLEX, f3.5 Trioplan, L.N... 99.00
4x5 **GRAFLEX B,** f4.5 K.A., F.P.A., exc. 79.50
4x5 **RB GRAFLEX B,** f4.5 K.A., Magazine, L.N. 129.50
3¼x4¼ **RB GRAFLEX B,** f4.5 K.A., exc. 89.00
3¼x4¼ **RB GRAFLEX D,** 6½" f4.5 Laack, F.P.A., L.N. 99.00
3¼x4¼ **RB GRAFLEX C,** 7¼" f4.5 Ross Xpres, F.P.A., L.N..... 129.50

EXPOSURE METERS

NORWOOD, New Model, New..... $ 32.08
G.E. DW58, reduced from $26.95, New 19.95
SKAN with case, reduced from $14.95, New 12.95
WESTON MASTER II, New..... 29.67
DE JUR DUAL PROFESSIONAL, New 32.50
LEUDI Extinction Meter, New..... .98
WESTON 650, L.N..... 7.50
DE JUR 5A, L.N..... 7.50
SKAN, L.N. 7.50
MARVEL, L.N. 7.50
SIXTUS, L.N. 7.50
PHOTRIX, L.N. 7.50
DE JUR CRITIC, L.N..... 12.50
G.E. DW48, L.N. 12.50
WESTON MASTER I, L.N..... 15.00
WESTON MASTER II, L.N..... 22.00

LEICA LENSES, ETC.

135mm f4.5 Leitz Hektor, L.N..... $135.00
135mm f4.5 coated Leitz Hektor, L.N. 175.00
135mm f4.5 Leitz Elmar, L.N..... 125.00
90mm f4 coated Leitz Elmar, New.. 155.40
90mm f4.5 coated Wollensak, L.N... 85.50
73mm f1.9 Leitz Hektor, L.N..... 175.00
127mm f4.5 coated Wollensak, New. 171.50
127mm f4.5 coated Wollensak, L.N. 149.50
90mm f4 Leitz Elmar, L.N..... 105.00
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35mm f3.5 Leitz Elmar, L.N..... 95.00
SYNCHRO FLASHGUN, Leitz Series VIII A, New 63.00
RAPID WINDER, L.N..... 29.95
UNIVERSAL FINDER, Image Erecting, New 87.50
VIDOM FINDER, L.N. 39.50

ROLL FILM CAMERAS

SUPER IKONTA BX, f2.8 Tessar, meter, L.N. $295.00
MEDALIST, f3.5 Ektar, L.N..... 175.00
PLAUBEL MAKINA IIS, f2.9 Anticomar coupled, access, L.N..... 199.00
IKONTA B, f3.5 Zeiss, New..... 81.00
IKONTA B, f4.5 Zeiss, New..... 72.00
MONTE CARLO, f4.5 Lens, New.... 48.00
MONTE CARLO, f3.5 Lens, New.... 63.75
SS DOLLY, f2.9 Trioplan, exc..... 45.00
CERTIX, f4.5 Certar, exc. 29.50
NETTAR C, f4.5 Zeiss, L.N..... 39.50
NETTAR C, f6.3 Zeiss, L.N..... 29.50
WIRGIN, f4.5 lens, exc. 22.50
FOTH DERBY, f3.5 lens, L.N..... 27.50

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6x9 LINHOF TECHNIKA, f4.5 Tessar, holders, exc. $175.00
2¼x3¼ **BUSCH PRESSMAN,** f4.5 coated Ektar, Synchro Shutter, Kalart, R.F., New 189.40
2¼x3¼ **BUSCH PRESSMAN,** f4.5 coated Wollensak, Rapax Shutter, Kalart, R.F., New 171.70
2¼x3¼ **WATSON PRESS,** f4.5 Laack, Kalart R.F., New..... 158.00
2¼x3¼ **ANV. SPEED GRAPHIC,** f4.5 coated Ektar, Synchro Shutter, Kalart R.F., King Sol Gun, New.. 250.00
3¼x4¼ **SPEED GRAPHIC,** f4.5 Schneider, F.P.A., case, exc..... 159.00

35MM CAMERAS

KODAK EKTRA, f1.9 Ektar, Flashgun, case, L.N. $395.00
COMPASS, f3.5, access, L.N..... 165.00
RETINA II, f3.5 Ektar, coupled, L.N. 119.50
ROBOT II, f2 Biotar, L.N..... 110.00
ROBOT I, f3.5 Tessar, L.N..... 85.00
KINE EXAKTA, f3.5 Exaktar, L.N.. 195.00
CONTAX II, f2.8 Tessar, L.N..... 219.50
CONTAX II, f2 Sonnar, L.N..... 249.00
CONTAX II, f1.5 Sonnar, L.N..... 315.00
CONTAX III, f1.5 Sonnar, L.N..... 345.00
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LEICA III C, f2 Summar, L.N. 295.00
LEICA G, f2 Summar, L.N..... 225.00
LEICA F, f3.5 Elmar, L.N..... 185.00
LEICA G, f3.5 Elmar, L.N..... 200.00
LEICA F, f2 Summar, L.N..... 200.00
LEICA A, f3.5 Elmar, good..... 59.50
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TENAX I, f3.5 Zeiss, L.N..... 69.50
ADOX II, f2 Xenon, New..... 89.50
RETINA I, f3.5 Ektar, L.N..... 69.00
AGFA KARAT, f2.8 Xenar, coupled, L.N. 79.50
AGFA KARAT, f4.5, Oppar, L.N... 25.00
AGFA KARAT, f6.3 Igestar, L.N... 17.50
AGFA MEMO, f3.5 lens, L.N..... 42.50
ARGUS A2, f4.5 coated, case, New.. 29.85
ARGUS C3, f3.5 coated, gun, case, New 74.71
CLARUS, f2.8, coupled, case, New.. 122.75
VOKAR, f2.8 coated, L.N..... 69.50
PERFEX DELUXE, f2.8 coated, case New 99.50
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PERFEX 22, f3.5 Scienar, L.N..... 39.50
MERCURY II, f2.7 coated, L.N.... 45.00

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5x7 **KODAK VIEW 33A,** case. List $60.00 New $49.50
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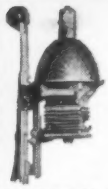

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Complete DARKROOM OUTFIT

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161mm f4.5 Kodak Lens	60.00	25.00
VINYLITE Enlarger Cover	5.00	2.49
VICEROY 11x14 EASEL	9.20	8.28
CYCON 5x7 PRINTER	25.95	9.89
Total Value	$179.50	

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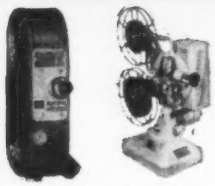


Popular 16mm MOVIE OUTFIT

KEYSTONE A7 camera with f2.5 coated Wollensak lens and KEYSTONE K160 Projector with 750 Watt lamp and cordomatic reel.

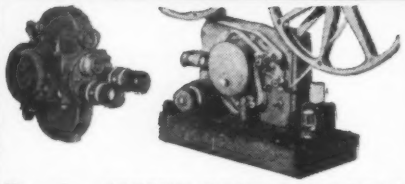
COMPLETE OUTFIT **$194.00** *Postpaid*

Save $84.55 on

Complete ROLLEI OUTFIT

Brand New Automatic, Rolleiflex with f3.5 COATED Zeiss Tessar Lens, E.R. case, Bayonet Combo Sunshade and filter Holder, Set of 3 Optical Glass Filters and Heiland Flashgun installed. Total Value $463.30.

COMPLETE OUTFIT **$389.50** *Postpaid*



Popular MOVIE-SOUND OUTFIT

VICTOR 5 Turret Camera with 1" f1.5 Schneider Xenon, 3" f3.5 Dallmeyer Tele

AND

MOVIE MITE Portable SOUND PROJECTOR L.N.

COMPLETE OUTFIT **$485.00** *Postpaid*

IT'S NEW!

By the time you read this, we will have in stock a 16MM SOUND PROJECTOR which will sell for less than $300! Yes . . . for LESS THAN $300! Made by a world renowned 'famous-make' manufacturer of movie equipment. Classed with the finest now made . . . and priced to meet your pocket! WRITE TODAY—NOW—for more information.

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Leica IIIA 35mm Camera with 5cm f2 Summar Lens, 90mm f4 Elmar Telephoto, Vidom Finder, E.R. case, L.N.

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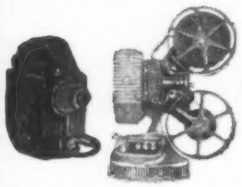


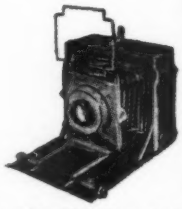
Popular 8mm MOVIE OUTFIT

REVERE 88 Camera with f2.5 coated Wollensak lens and DE JUR 750-Watt Projector with cordomatic reel and pushbutton controls.

COMPLETE OUTFIT **$237.00** *Postpaid*

Complete PRESS OUTFIT

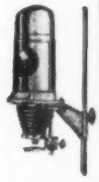
FOR LESS THAN $200.00



4x5 RAMLOSE Press Camera with 5" f4.7 coated Ektar lens in Supermatic Shutter, Kalart Rangefinder, King Sol Gun with 6" Reflector, 3 double Holders, Peerless Press case and Case of Flash Bulbs.

COMPLETE OUTFIT **$199.00** Shpg. wt. 15 lbs.

Complete Amateur DARKROOM OUTFIT



	List Price	Your Cost
Sunray 23—2 ¼x3 ¼ Enlarger with 3 ½" f6.3 Ilex lens	$45.43	$34.89
Cycon 5x7 Printer	25.95	9.89
Vinylite Enlarger Cover	2.50	1.19
Metal Safelight with 2 filters	2.50	1.49
3—8x10 Trays	3.30	2.10
Set Print Tongs	.50	.40
4-in-1 Easel	7.50	5.89
Total Value	$87.68	

COMPLETE OUTFIT **$55.85** shpg. wt. 35 lbs.

BUSCH 2¼x3¼ PRESS OUTFIT

With 101mm f4.5 coated Woll. lens in Alphax shutter and Kalart coupled rangefinder $161.25

Save $31.09 on Busch-Pressman Accessories:

6—2 ¼x3 ¼ double-film holders @ $4.00	$24.00
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King Sol Synchro flashgun 6" reflector	28.90
Carrying case for camera and accessories	13.50
TOTAL VALUE	$73.19

COST TO PURCHASER OF BUSCH-PRESSMAN **$42.10**

SAVE $77.99

16mm BOLEX MOVIE OUTFIT

BOLEX H16	List Price
Camera	$265.00
Frame Counter	$ 17.50
1" f1.4 Kern Switar Lens	183.75
3" f2.5 Kern-Paillard Telephoto Lens	128.34
15mm f2.8 Kern-Paillard Wide Angle Lens	78.75
DeLuxe fitted carrying case	45.00
Thalhammer B-L Tripod	39.15
Lighting Outfit for Indoor Movies: Consists of 10" Twin Reflector Unit on 2 Three-Section Stands	20.00
Sells Regularly for	$777.49

YOUR COST (Complete) **$669.50** Shipping Weight 40 Lbs.

CONTAX III TELEPHOTO OUTFIT

Contax III with built-in photo-electric meter, 5cm f1.5 Sonnar, 135mm f4 Sonnar Telephoto and Sport Finder. L.N.

$485.00 *Postpaid*

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FEDERAL 219, 2¼x3¼, diffusion, 3½" f6.3 lens, List $45.15, New	35.95
FEDERAL 250, 2¼x3¼, condensers, 3½" f4.5 lens, List $89.00, New	59.50
DE JUR VERSATILE II, 2¼x3¼, condensers, 3½" f4.5 coated, New	99.00
DE JUR VERSATILE I, 3¼x4¼, condensers, 3½" f4.5 lens, New	118.65
DE JUR PROFESSIONAL, 4x5, condensers, 5½" f4.5, New	166.25
SOLAR 120, 2¼x3¼, condensers, 3½" f4.5 lens, New	79.50
SOLAR STUDIO, 5x7, diff., New	84.59
PRECISE 125, 2¼x3¼, diffusion, 3½" f6.3 lens, New	33.89
FEDERAL 312, 2¼x3¼, diffusion, 3½" f6.3 lens, New	53.00
FEDERAL 314, 2¼x3¼, condensers, 3½" f6.3 lens, New	76.00
FEDERAL 315, 2¼x3¼, condensers, 3½" f4.5 lens, New	89.50
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FEDERAL 470, 4x5, condensers, 5½" f6.3 lens, New	134.50
OMEGA DII, 4x5, cond., New	178.00
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SUNRAY ARNOLD D, 2¼x3¼, condensers, New	62.89
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ELWOOD SP2, 5x7 diff., New	113.85
SOLAR AUTOFOCUS, 2¼x3¼, condensers, 3½" coated lens, New	163.82
LEITZ FOCOMAT IB, 35ma, condensers, New	168.00
KODAK PRECISION A, 2¼x3¼, condensers, New	116.67

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Sturdy, convenient, safe. Holds 300 Readymounts or 150 2x2 glass slides. Has numbered index, 2 sure-grip clasps and handle. Reg. $3.25.

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SUNRAY No. 10, with tilthead	33.89
SUNRAY No. 12, with tilthead	39.89
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CASPECO E-Z, panhead	5.36
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BAUSCH & LOMB, 150 Watts, List $58.00, New	33.50
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B&H SLIDEMASTER, 1000 W., case, New	285.00
STAR D120, 150 Watts, New	79.50
EMDE, 150 Watts, New	89.50
GOLDE MASTER, 500 W., case, New	83.20
GOLDE NUMANUMATIC, 300 W., New	52.00
KODASLIDE I, 100 Watts, New	25.00
KODASLIDE II A, 150 W., New	47.50
GOLDE FILMATIC, 300 W., case, New	93.64
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SPENCER MK, 150 W., case, List $45.00, New	25.75
SPENCER MK, 200 W., case, List $60.00, New	34.75
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S.V.E. RK, 100 W., case, New	35.95
S.V.E. DD, 150 W., case, New	68.50
S.V.E. AK, 300 W., case, New	62.90
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GRA-LAB-UNIVERSAL, electric, min. & sec.	$ 18.89
TIME-O-LITE PROFESSIONAL, electric, min. & sec.	21.79
TIME-O-LITE MASTER, electric, min. & sec.	16.39
TIME-O-LITE SIGNALING, electric, min.	10.89
G.E., manual, sec. & min.	8.00
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LEKTRA, electric, split seconds	38.38
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CYCON, 5x7, Reg. $25.95	$ 9.89
ABBEY, 3¼x5½	8.79
EASTMAN, 5x7	29.89
ALBERT, 4x5	8.00
CHAMPION, 8x10	36.89

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FLOOD LIGHTS

B&M SINGLE BROAD LITE, 750 Watts, diffuser, stand	$ 53.87
B&M DOUBLE BROAD LITE, 2000 Watts, stand	126.00
ACME MOV-E-LITE, for 6 #1 floods, built into carrying case	21.89
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JOHNSON ALZAR HI LITE, gooseneck stand, 500 Watts, side shields	32.67
JOHNSON ALZAR, HI LITE BOOM, 500 Watts	35.00
SUNRAY #105 FLOOD, side shield	8.75
SUNRAY #206 FLOOD, diffuser	12.25
TESTRITE #5 FOTO REFLECTOR, side shield	10.95
TESTRITE #11 FOTO REFLECTOR, mogul base socket	15.60
POWELITE SR. takes 4 R2 Floods	14.40
POWELITE JR. takes 2 R2 Floods	7.73

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Include socket and 6 foot cord.

5" Spot Reflector	$2.25
6" Spot Reflector	2.50
9" #1 Flood Reflector	2.25
10" #1 or #2 Flood Reflector	2.50
12" #2 Flood Reflector	3.50

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Three sections, all metal, collapsible, adjustable. Sockets and reflectors swivel individually. Maximum height 8 feet, collapses to 30 inches.

	Single Units	Double Units
5" Spot Reflector	$5.95	$9.45
6" Spot Reflector	6.20	9.95
9" Flood Reflector	5.95	9.45
10" Flood Reflector	6.20	9.95
12" Flood Reflector	7.20	11.95

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for the Beginner, Advanced Amateur and Professional Photographer

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AMATEUR PHOTO MICROGRAPHY, by Jackson	2.03
AMERICAN CINEMATOGRAPHER, HANDBOOK, by Rose	4.50
ART OF RETOUCHING & IMPROVING NEGATIVES & PRINTS, by Hammond & Johnson	2.50
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ENLARGER STAND CABINET...

Easel can be placed near floor to provide enlargements of largest possible size, enlarger head is kept from tipping by the use of a hold-down bar which hooks under top shelf.

THE PROBLEM of where to store photographic materials such as trays, tanks, solutions and all the necessities which go to make up a photograph has been solved, to a great extent, in the design of the enlarger-stand cabinet illustrated in this article. This is especially true for the amateur or advanced worker who resides in an apartment or where space, in these days, is so often to be found at a premium.

This cabinet, which has many features not found in any other photographic storage cabinet of its type, was designed especially for workers living under circumstances where a permanent darkroom is out of the question.

When the cabinet is not in use it requires only a minimum of about forty-two inches of wall space and can be extended to eighty inches of working space with use of the platform, when attached to the brackets at the left of the cabinet and by raising the drop-leaf at the right. The cabinet has a depth of 21¼ inches and provides ample working surface to accommodate an enlarger, three 11x14 trays and a paper trimmer.

In addition to having a capacity of more than eight cubic feet for storage of materials and about 11 square feet of working surface, the cabinet features the following:

A platform, to support an easel, which is hooked in the lower brackets on the left side of the cabinet to increase the size of enlargements or inserted in the top brackets for additional working space. When hung vertically it supplies a towel bar.

A hold-down which is placed across the enlarger baseboard and pivoted on the bias to hook under the edges of the top to balance the enlarger head when swung around for extreme enlargements.

A drop-lid compartment for print dryers, ferrotype plates, blotters, and other

Platform, which is hung from cabinet top, provides ample surface for print-trimming.

Cabinet, which is illuminated by automatic light, holds three trays, sliding shelves.

Roller at front of developer drawer provides support for weight of heavy bottles.

By
FRANK HEGEMEYER

A simple solution to the problem of where to store photographic necessities in your home

large, flat equipment and supplies.

A light-tight paper drawer to accommodate up to 11x14 paper.

A generously sized drawer to hold dodging material, photometers, and the like.

A developer drawer which will accommodate four to six gallon-sized jars, depending on the diameter. The drawer is equipped with a roller to support the excessive weight when pulled all the way out.

Generous cabinet space which contains a sliding shelf, combination rack and shelf to hold three 8x10 trays and other items, and an automatic light which goes on when door is opened.

A newly designed foot-switch which automatically turns on the enlarger light and shuts off the safelamp and vice versa.

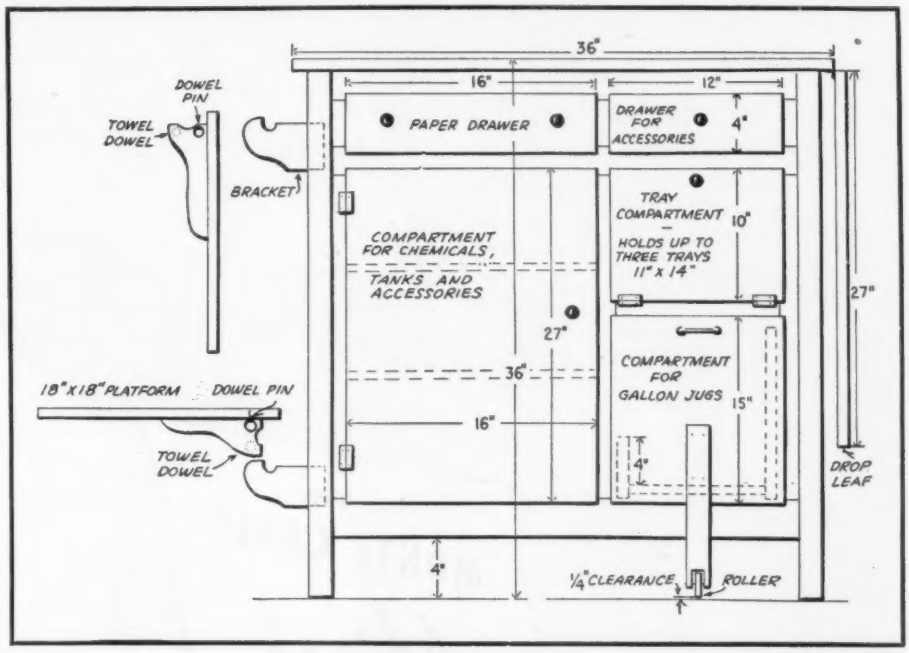
A conveniently located support for a safelamp.

A drop-leaf to increase the working surface and for the conservation of space.

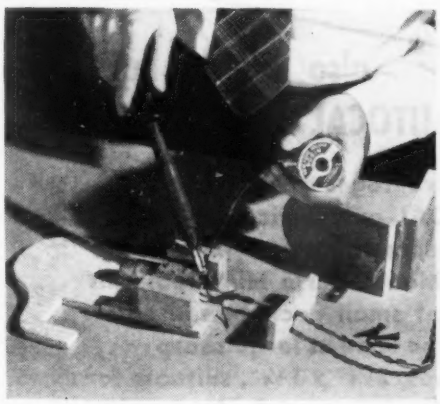
While there is a certain amount of work required to make up all these features, don't get the impression that the cabinet is a difficult job. As long as you have a fair knowledge in the use of hand tools and the inclination to own a cabinet of this type your qualifications are sufficient for the completion of a presentable job. The drawings have been made as simple as possible, and the illustrations should be of considerable help.

As a starter procure a 12 foot length of the stock for the corner posts and about 60 board feet of a good grade of ¾" surfaced pine in random widths of from 5" to 7". This grade of lumber is easily worked, nails well without splitting, and finishes easily. Two three-foot lengths of ⅜" dowels are needed and it is advisable to take, when buying the initial lot of lumber, a small piece of wood with a ⅜" hole bored in it and select dowels that fit tightly as all do not hold true to a ⅜" diameter. The sturdiness of the cabinet will depend a great deal upon the assembling of the posts and rails. A slow-setting glue is applied to the dowels and in the holes. Furniture clamps are needed and should be left on the work overnight until glue hardens. The posts and rails form the framework to which all other pieces are nailed unless otherwise specified.

The sides are built up from the random width stock and held together with corrugated fasteners. These are dimensioned to fit between the front and rear rails and the top and bottom edge of the side rails and nailed to the inside of the posts. The back is made in the same way except that it is fitted between the upper and lower rails and posts and nailed directly to the end grain of the sides. The back and side boards are nailed horizontally. The entire front trim, dividing the door, drawers, and drop-lid, can then be nailed. For convenience in installing the drawer slides, guides, and the electrical system, the top should not be nailed until these are completed. At this stage you are ready for making and installing the three drawers.



Vertical plan of enlarger stand cabinet includes necessary dimensions, and placement of various features, but does not include wiring information. This may be found in text.



It may be necessary to alter dimensions of footswitch, but this is a simple job.

Footswitch holds to front left leg on three sides, will not cause vibration.

The developer drawer front should preferably be made of plywood, one-half inch thick or better. This applies also to the door, drop-leaf, and platform. The two top drawers are grooved for ¼" thick bottoms and the developer drawer for ½".

One way of obtaining the plywood as specified is to scout around through the stores of odds-and-ends dealers who handle used furniture. Many dealers have old radio cabinets and obsolete victrolas which, when knocked apart, furnish a surprisingly large amount of usable plywood and hardware which can be salvaged economically. Most of these cabinets are reasonably priced. (I obtained two such cabinets at a cost of $1.50.)

The drawers have a rabbeted joint at the corners, and can be nailed. A strip nailed to the top edge of the paper

Plywood may be obtained by purchasing used furniture and knocking it apart.

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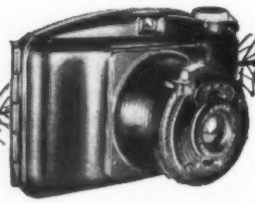

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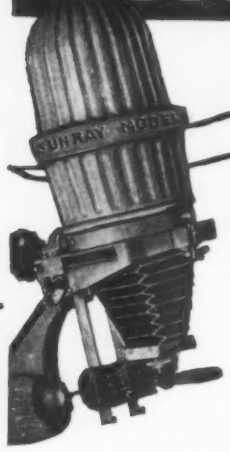
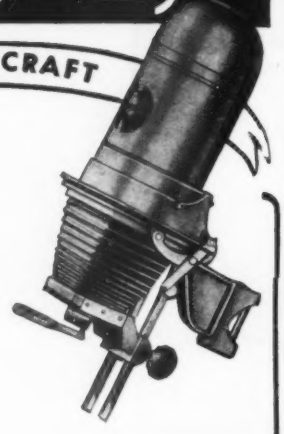


ARNOLD · MASTERCRAFT



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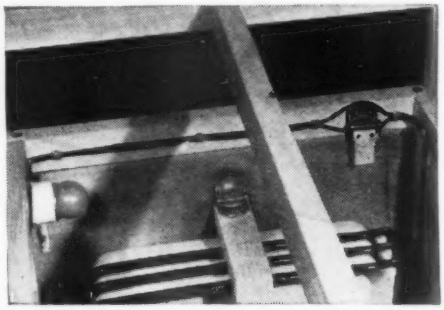
drawer is your protection against paper being fogged. As there is considerable weight and strain on the developer drawer it is advisable to reinforce it with angle irons where the sides join the front. The drawer slides and guides are installed and the two top drawers notched at the back for the guides, and two blocks nailed to the bottom of the developer drawer on each side of the guide.

After the drawers are fitted to slide smoothly they are removed and the center partition nailed in place after which the bottoms in the drop-lid and left hand



Small block of wood fastened on door near hinge side operates lamp contact.

compartments can be nailed to cleats connected to the front trim, back and sides. One-half inch plywood or three-quarter inch solid stock can be used for the purpose. The door and drop-lid are swung on butterfly hinges.

While the door is equipped with a rack to hold the popular 8x10 trays it can be made to accommodate the 11x14 size by eliminating the shelf underneath the rack. A small spring hinge connecting a block of wood to the door holds the trays securely. The larger compartment has a shelf which slides forward on cleats nailed to the partition and side.

Following is a list of the electrical equipment needed for wiring the cabinet:

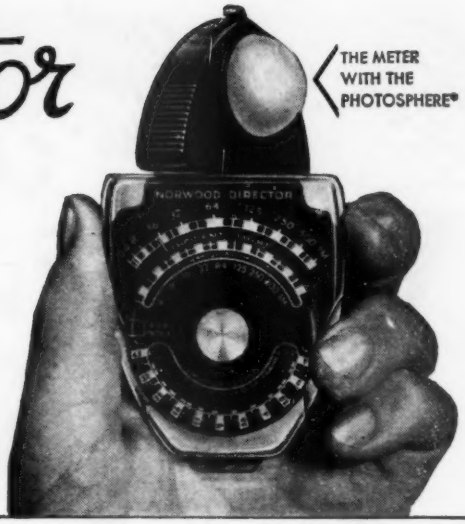
1—Receptacle box
1—Wall radio outlet with aerial and ground plug
1—Duplex plate
1—Line switch for lead-in-wires
1—Porcelain socket and small spring hinge for cabinet light
1—Switch socket or porcelain socket for safelamp
1—Automobile dimmer switch
45 ft (single) stranded wire
12 inches flexible loom

Most of the above material can be purchased new with the possible exception of the wire. This can be secured from dealers handling odds and ends.

A small spring hinge closes the circuit leading to the interior cabinet light by resting on two screws to which the two ends of one wire are connected. A small block fastened to the door near the hinge side operates the spring contact for the light and as this lamp is connected in series with the safelamp it only burns when safelamp is on. The lower receptacle of the outlet is used for the enlarger and the upper for the safelamp. The aerial and ground plugs are connected to the safelight cord.

Make the foot switch as illustrated and

NORWOOD Director
EXPOSURE METER



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2. Swivel-top
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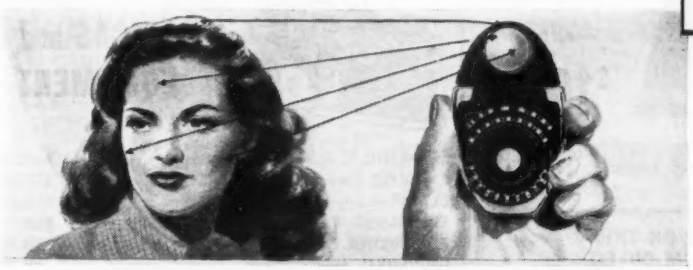
5. Matchless 3-way versatility
6. Preferred by professionals



The light falls on the Photosphere exactly as it does on the subject

*Patented Photosphere**

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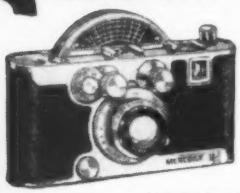

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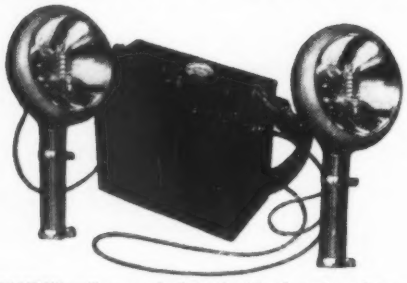

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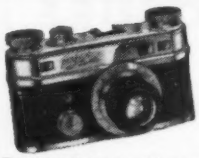

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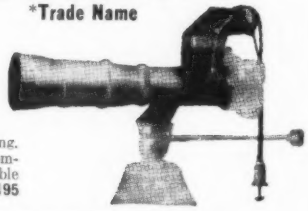

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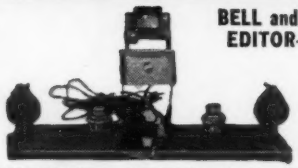

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2. 90mm f4 Elmar, coated, New 141.75
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5. 135mm f4 5 Hektor ctd., New, $213.50; L.N. 155.00

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2. 3.5cm f2.8 Biogon Wide Angle 250.00
3. 8.5cm f4 Triotar, $150.00; f2 Sonnar .. 275.00
4. 13.5cm f4 Sonnar 175.00
5. 30cm f8 Tele-Tessar 250.00
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4. 180mm f4.5 Goerz Dogmar Tele (Primaflex) 110.00
5. 12 in. f6.8 Goerz Dagor in Compound .. 150.00

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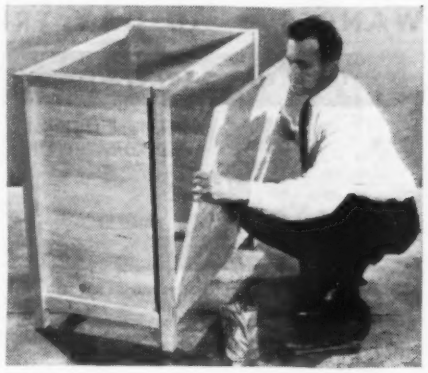
tie a knot in the three wires leading to the switch close to the connecting ends and inside the small piece of wood to the rear of the switch. It might be necessary to alter the dimensions given depending on the type of switch used but the type shown is a common one and is satisfactory. On and off adjustment is made with



Installing the back of the framework. It is advisable to use as large a nail as possible without splitting wood being used.

the angle iron fastened to the lower side of the pedal. The baseboard notch holds to the front left hand leg on three sides and will not cause vibration of the enlarger. After the foot switch is connected and a satisfactory test made the top can be assembled and nailed to the cabinet. This is made in the same manner as the sides and back. It is planed across the grain while on the cabinet and finished with light cuts with the grain.

The drop leaf can be made of either plywood or solid stock and is supported by two arms hinged to its lower side. A piece of ¾" dowel is fastened to the ends of the supporting arms and rests in two brackets nailed to the inside of the posts. The arms and leaf are hinged as shown.

A platform is illustrated for supporting the easel in a low position when it is desired to make extreme enlargements. The top can be made larger if desired and should be fastened with screws to the two curved supports. Two dowel pins extend outward from the supports and are inserted in the brackets connected to the posts. These should be made of hardwood and the grain must run horizontally. It is wise to fasten these to the posts with screws. The large illustration shows a hold-down which is useful for enlargers which overbalance when the head is swung around in the opposite direction from the baseboard such as when making big enlargements from small negatives. It is simply laid across the baseboard and swung on a bias until the projecting pieces hook under the cabinet top edges.

As to finishing the unit, sand the entire cabinet until smooth and apply a coat of flat paint. Fill all nail holes, indentations and other imperfections with putty or other filling compound and sand again with a fine grade of sandpaper after which it should be painted with at least two coats of enamel. It is advisable to give the cabinet a coat of acid-resisting paint. Suitable knobs, catches, and a stout handle for the developer drawer are applied and the job is done.—

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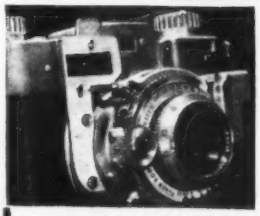

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From a Student's Notebook

(*Continued from page* 56)

tones must be viewed instead of colors. Work should be done with a large camera, and you must remember to scan the complete groundglass area, for frequently a corner will contain something which should not be in your picture. Light must be studied continually; you must keep cool, work accurately, and above all know your equipment.

You must work within the limitations of your equipment—you are wasting your time taking texture with a small camera, for example. Remember that man has an essential dignity, and do not overlook it in photographing him. Try to take night shots during the season when days are short, lights are turned on early, and the twilight period is longest. Most good night shots are taken this way, not at night.

When making an illustration, says commercial photographer Stephen Deutch, one must keep in mind the type of reproduction process the customer plans to use.

Stephen Deutch, well known for his illustrative work, visited the special photographic class, and listed many of the problems an independent photographer faces, and how they can be solved. Reproduction methods must be kept in mind when making photographs, for printing methods will vary with publications. Use of the picture is important too, for its size in final reproduction influences form and composition.

Deutch pointed out that it is difficult to sell new ideas to most customers, but if you show the client how the idea looks in an actual print, frequently he will change his conception of what he wants, and adopt yours.

When Moholy-Nagy stepped upon the stage you were immediately aware of a man who was a talented and creative artist. His ability to let you know that he liked humanity, was interested in you as an individual, and that he had something to tell you, all without his uttering a sound is something that one rarely encounters. His death a short time later was mourned by people everywhere.

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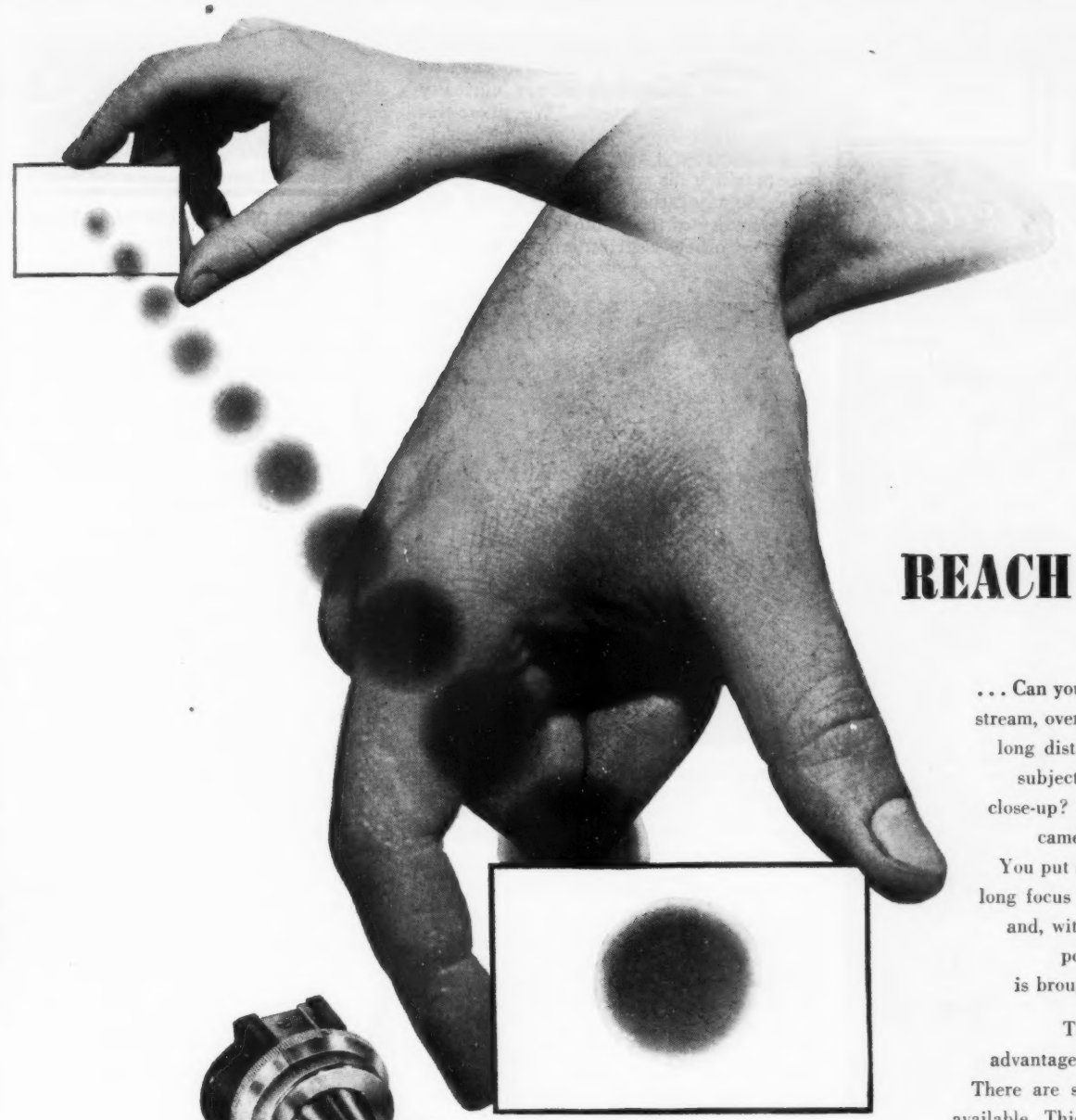

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Walnut Canyon, Arizona	6
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San Carlos Mission, Calif.	4
Dolores Mission, Calif.	6
San Diego Mission, Calif.	4
San Fernando Mission, Calif.	6
San Gabriel Mission, Calif.	6
San Juan Capistrano, Calif.	12
San Luis Obispo, Calif.	2
San Miguel Mission, New Mexico	1
Tumacacori Mission, Arizona	1
San Xavier Mission, Arizona	3
Santa Inez Mission, Calif.	9
LATIN AMERICA	
Argentina	30
Bolivia	12
Brazil	6
Chile	24
Ecuador	6
Paraguay	6
Peru	30
Ports Of South America	6
Uruguay	24
Guatemala	12
MEXICO	160
EUROPE	
Athens, Greece	12
Egypt	24
Naples, Italy	3
Palestine	18
Rome, Italy	3
Tunisia	6
Turkey	6
Venice	6
Yugoslavia	4
Malta	2
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Moholy did not consider himself a great photographer; his accomplishments were based upon tremendous curiosity which he had to satisfy. We photographers would have to follow through to a satisfactory conclusion those experiments which his work pointed to. In his time Moholy fathered the angle shot, the re-discovery of the photogram, and thousands of other contributions in the field

Arthur Siegel, head of the Photographic Workshop of the Institute of Design talks with Lazlos Moholy-Nagy shortly before the death of that world-famous designer.

of design. He stressed that the modern photographer cannot be less interested in culture than the writer, playwright, or scientist—for he too is a creative person, and not just a mechanical automaton that clicks a shutter and knows the mechanics of photography. His creed was that the eye must be trained for seeing the significant in the insignificant.

Art Siegel, head of the Institute's Photography Workshop, pointed out that several things exist in all pictures. They are: Line—thick or thin, has direction, edge and length. Tone—which is light or dark, solid or variable. Space—two dimensional, length and breadth. Color—warm and cold. Texture—composed of tone and line. His definition of photography was that it is "a process of technique involving light sensitive emulsions and its manipulations by optical, chemical, mechanical, and electrical means."

In summation, everybody agreed upon one thing, and that was "Be Honest." Their conclusions and advice to the class went as follows: know the history of photography; know your equipment; don't be afraid to experiment; disregard the question of whether or not photography is an art, for future generations will settle that; photography is a skill; technique is mechanical, and anyone can learn, but you can make good pictures only after you have mastered technique; make the kind of pictures that interest you; the public is the only important critic; be yourself; and last but not least—photography is hard work.—

[*Pictures accompanying this article are by Art Siegel, Voorhees Fisher, Max Thorpe, Floyd Bright, Frank Lenstick, and from the Institute of Design.*]—Ed.

Abe Cohen's Exchange

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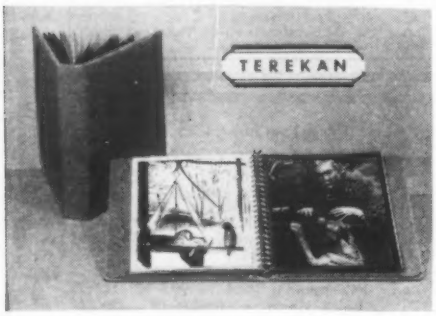

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NOTES ON THE PICTURE SECTION

Children in Pictures

PAGE 62

Roy Pinney is a New York photographer who not only flies an airplane, and designs cameras, but takes pictures too. His shot of the diminutive Chinese child whose name, occidently enough, is Lillibeth, was made in the Pinney studio, with a camera of his own design, and with multiple flash. One flash was used off camera for the key light, a second one was used with a diffuser as fill-in, and a third used as backlighting. Exposure was 1/100 at *f* 45 on Eastman Super Panchro-Press, Type B.

PAGE 63

Suzanne Szasz should be fairly familiar to regular readers who will have seen her recent "We Introduce" column. For those who may have missed it, let us note in passing that she is a Hungarian photographer presently living in Washington, D. C. Her two tiny blonde models were the children of Stephen Borsody, one-time counselor for the Hungarian Legation. The children were photographed while waiting for the wife of the Hungarian Premier, and were muttering the memorized words of welcome—which of course were never said when the proper moment arrived. Her camera was a Rolleiflex, and the exposure was 1/50 at *f* 5.6 on Eastman Plus-X film.

PAGE 64

Butch, by Mary Carrabba, was made with a 4x5 Graflex mounting a 7½-inch lens. The exposure was 1/65 at *f* 8 in very bright mid-afternoon sunlight. The film was Eastman Commercial Ortho.

Lou Gardner, whose name has appeared previously in this column, is a Detroit photographer of no small talent. *Out of Bounds* was made with a Zeiss Super Ikonta D, on Eastman Super-XX film. The exposure was 1/100 at *f* 5.6.

PAGE 65

Harvey J. Croze's lovely portrait, *Charmatz Girl*, is one which attracts attention because of its innate simplicity and air of contemplation. He used a 4x5 Speed Graphic, Eastman Super-XX film, and an exposure of 1/10 at *f* 16.

PAGE 66

The baby shot by Frank Scherschel was made with a Graflex equipped with a 10-inch lens. Two speedlamps were used, and the camera diaphragm was set at *f* 22. His camera is equipped with the type of diaphragm which permits the pre-setting of a desired aperture, but focusing with a wide open lens. When the shutter is tripped, the diaphragm closes to the pre-set point. Made on Eastman Super-XX film.

PAGE 67

Southern Madonna, by Elizabeth Anrod, was made in Palm Beach, Florida, with a Rolleiflex. The film was Ansco Super Pan Press and, as can be seen in the photograph, lighting was by sunlight alone. Elizabeth Anrod is a working photographer who specializes in picture stories and photographs of an abstract patterned nature.

Frank Sharman's photograph of bedtime for a sleep-eyed child is representative of the fine quality of work turned out by serious British amateurs. He used a Kine Exacta, Ilford Selo HP 2 film, and an exposure of ½ second at *f* 5.6.

PAGE 68

Joe Scherschel works for the *Milwaukee Journal*, and Wisconsin is his beat. The picture of the three boys in a tree was made in Wauwatosa, where his brother Frank lives when not tracking over the country for *Life* magazine. Joe's camera is a 4x5 Anniversary Speed Graphic, equipped with a 5¼ inch *f* 4.7 lens. His exposure for this particular shot was 1/200 at *f* 16, using Ansco Superpan Press film.

PAGE 69

The water's edge scene made by Eva Luoma of Holliday's Cove, West Virginia, was made with a 2¼x3¼ Speed Graphic mounted with a Zeiss Tessar 4½ inch, *f* 4.5 lens. The exposure was 1/50 at *f* 8 using a K2 filter and Eastman Plus-X film.

PAGE 70

A picture which has almost universal appeal, Eva Luoma's view of the boy and dog also was made with her miniature Speed Graphic. The exposure was 1/100 at *f* 8 in late afternoon sunlight.

PAGE 71

Fritz Henle can work small wonders of lighting, using natural sunlight only, as he did in his photograph of the smiling mother and child. Made in southern Florida, the picture was a result of Henle's Rolleiflex, Ansco Superpan Press film, a light yellow filter, and an exposure of 1/100 at *f* 11.

PAGE 72

Toothache, by Elmer G. Swan of San Francisco, California, is one of this magazine's black and white contest winners. In lighting his scene Swan used one flood and one spot. The picture was made with a Graflex, model B, loaded with Ansco Isopan film. Exposure was 1/25 at *f* 8.

PAGE 73

Most readers are familiar with the work of the photographic group which operates under the aegis of Roy Stryker and Standard Oil of New Jersey. Esther Bubley is one of this group, and her picture of the two young boys on a pine bench in their Sunday school was made during her work on a picture story covering the town of Tomball, Texas. She used an Ikoflex *III*, and Eastman Super-XX film. One No. 5 flash was used, held at arm's length from the camera. The exposure was 1/100 at *f* 11.

Enid, Oklahoma, is the home of Ralph H. Snyder, who is responsible for the picture of the freckle-faced choir boys. This particular shot was a prize-winner in one of this magazine's contests, and was made with a 4x5 Speed Graphic. The exposure was 1/50, at *f* 11, with flash on camera.

PAGE 74

The rain which appears in the last scene of the Children in Pictures section is real, and not scratches added in darkroom treatment. Rudolph Jarai, whose work has appeared in this magazine on other occasions, is the photographer. Working almost exclusively with a Leica, Jarai uses his own formulas to reduce grain size. This particular scene, titled *Spring Rain*, was made in Budapest, Hungary, on Eastman Panatomic-X film. The exposure was 1/100 at *f* 6.3.

Holiday Salon—Color

PAGE 75

Model in Gold is the work of photographer Paul H. Garrison of New York. His model is Eve Whitney, and the photograph was made with an Eastman View camera using Type B Kodachrome. Garrison's lens is a 14½-inch *f* 9 Goerz Apochromat. For his lighting he used one 500-watt spot as a key light, and several smaller fill-ins. Exposure was 2 seconds at *f* 11.

PAGE 76

J. Watt Reber of Glen Ellyn, Illinois, was the maker of *Time Out on Athabaska Glacier*, a prize-winner in one of this magazine's contests. The camera was a Contax, the film Kodachrome, and the exposure by meter.

PAGE 77

Jack Breed of Tucson, Arizona, made his color shot of the cabin in an aspen grove near Durango, Colorado, while making a fall coverage in Kodachrome of that state's little known, but spectacularly beautiful "million dollar" highway—which gained its name not from its looks, because it is a treacherous affair of winding dirt, but rather from the fact that during grading operations it was discovered to have been composed of high grade gold ore. Made in late September, when the drive was at its colorful best, the picture was taken with an Anniversary Speed Graphic, with sunlight for side lighting. The exposure was *f* 19, 1/5 second.

PAGE 78

Whiskers is the work of Jim Bertoglio of Los Angeles, California, and was a prize-winner in one of this magazine's color contests. Bertoglio used a 4x5 Crown View camera with a Kodak Anastigmat 8 inch, *f* 7.7 lens. The exposure was *f* 11 at 1/25.

PAGE 79

John C. Towsley of Los Angeles, California, is the maker of *Reverie*. He used a 4x5 Speed Graphic, and his exposure was *f* 8 at 1/50, by sunlight alone. This particular color shot was also a prize-winner in one of this magazine's color contests.

PAGE 80

The picture of a child, titled *Jackie*, was produced by Ralph O'Brien of Malden,

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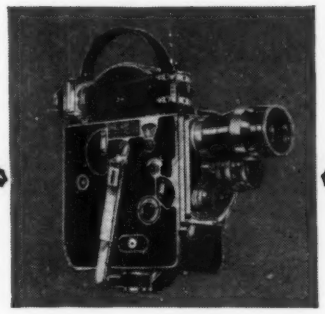

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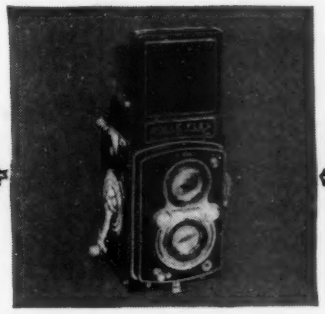

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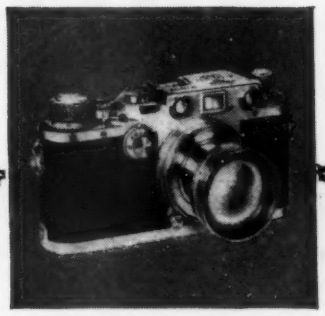

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64 WEST RANDOLPH CHICAGO 1, ILLINOIS

Massachusetts, and was a contest prizewinner. O'Brien used a 3¼x4¼ Graflex Model D, mounted with a Zeiss Tessar 6 inch *f* 4.5 lens. Made in direct sunlight, the picture's exposure was 1/80 at *f* 5.6.

PAGE 81

It took Floyd Cornelison, Jr., of Evanston, Illinois, two months to complete the set for his picture titled *April Fool.* It was made to scale and stands 22 inches high, with the heads made of clay and bodies of wood and cardboard. In contrast to the time it took to make it, and the thirty hours which passed in setting it up—the picture was made in ten seconds. Cornelison used an Ansco View camera, 8x10, with a 5x7 back. The lens was an Eastman Ektar, 14-inch focal length, and the exposure was ten seconds at *f* 32 on Kodachrome.

PAGE 82

Oak Creek, Arizona, was the setting for Esther Henderson's fine shot of a towheaded boy fishing, titled *Great Expectations.* The photographer, who lives in Tucson, Arizona, finds that state incomparable for scenic material. The Oak Creek canyon area is 18 miles south of Flagstaff, and lies at the bottom of a thousand-foot volcanic ledge. Flagstaff is several thousand feet above the creek in altitude, and when storms are raging nearby, often all is peaceful and quiet in the canyon. Freely stocked with trout, the creek is one of the less well known, and more beautiful recreational areas in Arizona. An Ansco View camera was used, in 5x7 size, and mounting an 8½-inch lens. Exposure was 1/10 at *f* 16.

BLACK & WHITE

PAGE 83

Bessie Walker Calloway is a working photographer with the *Atlanta* (Ga.) *Constitution.* Her picture *Banjo on My Knee* was made at a cabin near Athens with a 3¼x4¼ Speed Graphic. Her lighting was an open flash arrangement, using one Press 40 bulb on an extension high and to the left of the camera. Exposure was for 2 seconds at *f* 11, thus giving the firelight the opportunity to record itself.

PAGE 84

The waiting room in New York's Greyhound Bus Terminal was the setting for Esther Bubley's photograph. One of Standard Oil of New Jersey's photo crew, she used a Contax in view of the less-than-private atmosphere of the station. The exposure was *f* 2, 1/50 on Eastman Super-XX film.

PAGE 85

Werner Bischof's cat portrait is one of the finest pictures of its type that has been made. In both technical and emotional quality it is up among the best this photographer has produced. He used a Rolleiflex, Ansco Isopan film, an exposure of 1/100 at *f* 5.6.

PAGE 86

Andre de Dienes occasionally strays from the all-girl subjects which have brought him fame and fortune, and turns out pictorial studies such as this shot of hanging icicles. His camera was a Rolleiflex, the aperture *f* 16, and the exposure 1/25.

PAGE 87

Blizzard is a picture which has been placed on exhibition many times. Its maker, Frank Meister, is an Associate of the Royal Photographic Society, and is well known in American circles devoted to pictorial photography. This particular scene was taken at three o'clock on a wintry afternoon in Kansas City. The snow would at times completely obscure the people waiting at the bus stop, and Meister managed to catch the mood of winter chill. Made with an Agfa 2¼x2¼ camera, on Ansco Superpan Press film, 1/25, *f* 8.

PAGE 88

Lew Brown's *Mais Non!* is a portrait study made in the photographer's home. The model, Paul Norris, had a coat of cold cream on his face, which was sprinkled with water to create the effect of perspiration. Norris's mustache is real, but the goatee is a fraud. Brown, a Los Angeles motion picture artist, used an Ansco 5x7 View camera equipped with an 8¼-inch lens. The exposure was 1/5 at *f* 16 on Eastman Super-XX film with the aid of two 500-watt spots placed to effectively light the scene.

PAGE 89

The California beach, and starlet Ruth Roman were the subjects for Andre de Dienes' summer siren study. He used an

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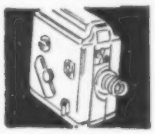

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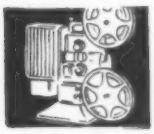

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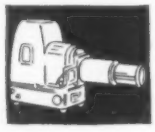

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Camera Around the World

B. G. Davis of Highland Park, Illinois, is president of the Ziff-Davis Publishing Company of Chicago, and in the course of his duties frequently travels to far-flung places where the company maintains offices. An enthusiastic photographer, he always carries his Contax *III*, ready for any opportunity which might posses picture possibilities. The photographs which make up this section have been chosen from a group made on a recent world-wide trip. All were taken with his Contax, which is equipped with a Sonnar *f* 2 lens, on Eastman Plus-X film, and with exposures by meter.

PAGE 90

The Parthenon in Greece is one of the world's truly great structures, built on the Acropolis. It is believed to have been completed by 438 B.C., and to have remained intact until 5 A.D. This photograph was made on a flight from Cairo to Rome, and in the hours of early morning.

PAGE 91

While in Sweden, and visiting Karl Gullers, who is responsible for the picture-book *Sweden*, Davis met this young model, a ballet dancer of Stockholm, whose name is Berit Edgren. Impressed with her grace and lack of affectation, he made several photographs of her. This lovely reproduction is made from one taken during an unposed, but graceful moment. The model assumed this position quite naturally in removing excess water from her body after a session of posing while bathing.

PAGE 93

London Fog was made while on the bridge over that city's Thames River. Despite the low lying and heavy fog one can see the world famous "Big Ben" in the background, and the English House of Parliament to the left of the picture.

PAGE 94

This portrait of Pandit Jawaharlal Nehru was made a short time before he had been named Prime Minister of the newly formed Commonwealth of India. Nehru's adult life has been devoted to the cause of Indian independence, and more than nine of his past 25 years have been spent in jail serving eight different sentences for his loyalty to the Indian National Congress. During the time of India's fight for a Dominion status, Davis had a conference with Nehru, found him gracious and hospitable, and inquired if he would pose for a photograph. He agreed, and this is one of the two made by Davis.

Butt-Sniper was taken in Manila, P. I. The one piece suit of this odd looking character is a sort of knitted garment made of odds and ends of string tied together. Somehow he manages to earn his living by collecting discarded cigarette stubs. To keep a simple background so that the character of the butt-sniper might be emphasized, Davis shot the length of the street, using the sky as a backdrop.

PAGE 95

The portrait of a Sikh priest was made outside of Delhi, India. The Sikh sect is an offshoot of Hinduism, and orthodox Sikhs are not permitted to cut their hair or beards, and must carry a sword or small dagger. The unshorn hair is coiled atop the head, and since ritual demands that it always be covered, the Sikh wears a turban.

PAGE 96

This striking photograph was another of the series made by Davis while working with Karl Gullers of Sweden. He wanted a picture of Gullers at work for possible inclusion in that photographer's picture-book on Sweden, and made this view of Berét Edgren as seen through the Swedish photographer's legs. Gullers has used this model for scenes which appear in his book *Sweden*.

PAGE 97

While driving through Denmark on his way to visit Hamlet's Castle near Copenhagen, Davis, traveling with the Danish distributor of POPULAR PHOTOGRAPHY, saw this weathered windmill. Since the Dane was also an enthusiastic photographer, both left the car to make some interesting close-ups of the structure, which is near Tibberup.

PAGE 98

The Kiss is a closeup of the two heads of a famous statue located on the edge of a small lake in a public park of Buenos

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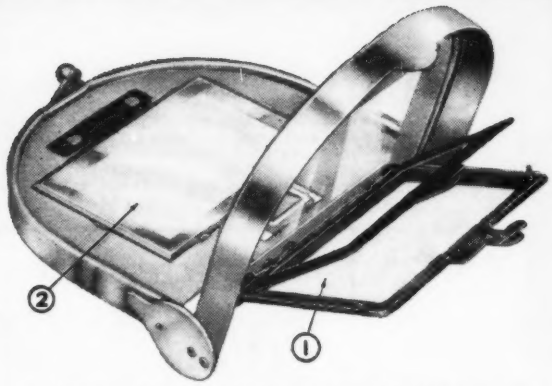

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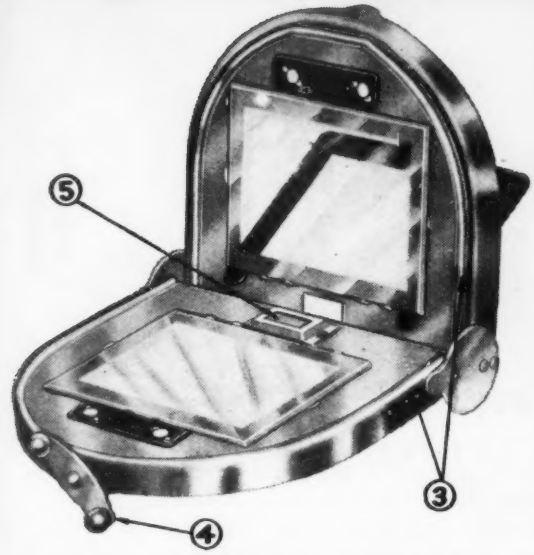

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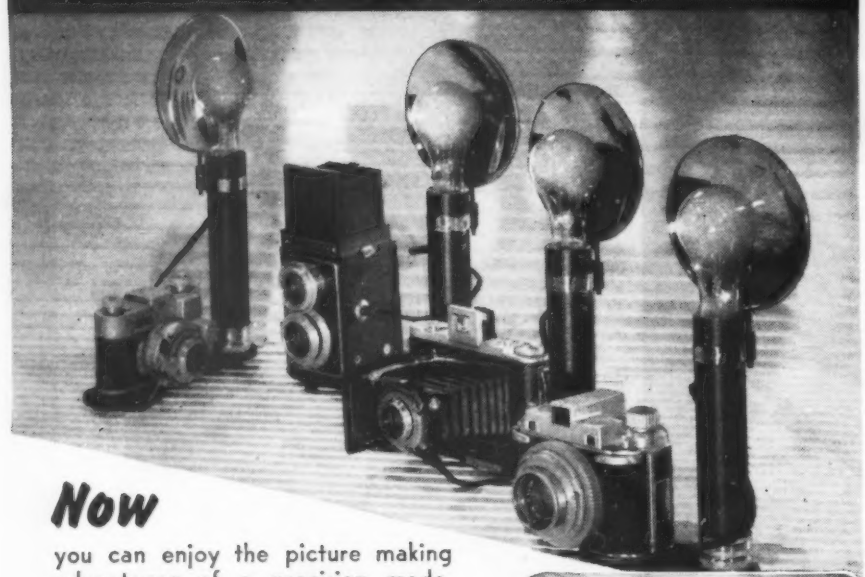

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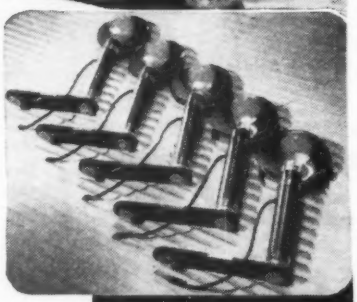

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Aires, Argentina. The best view of the heads is from a point on the water side, but since the statue fronts on the water's edge, it required a somewhat hazardous climb on Davis's part to make this particular picture.

These three little girls were found on a country road on the outskirts of Shanghai. Davis was touring the area with this magazine's China representative, and as they met the group, his companion spoke to them and they giggled as all small children will. Captivated with the scene, Davis captured it on film.

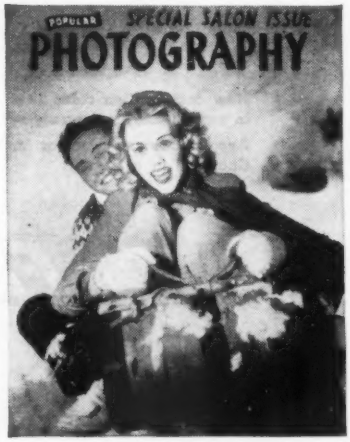
PAGE 99

This scene was made from the window of the Copacabana Hôtel in Rio de Janeiro, Brazil, which can boast of one of the most magnificent waterfront areas in all the world. The sidewalks in parts of the city are colorful and captivating with designs of Brazilian tile imbedded in striking patterns.

PAGE 100

The photograph which closes this December's Picture Section, *Sunset in Hawaii,* is one of Davis's favorite scenes, and the quality and atmosphere of the picture makes it memorable. The figure in the background looking out over the ocean is Mrs. Davis, and the vessel in the distance is a U. S. Navy ship.

THE DECEMBER COVER



The Air Forces have an expression for any test maneuver which precedes the real thing—they call it a "dry run." It was a dry run on the cover shot which nearly fixed things very neatly for photographer C. A. Peterson of Los Angeles, and his camera. The toboggan which is featured in our cover illustration was to be moving very slowly at the time of the exposure, and to make sure that focus and timing were right, Peterson decided on a few test trials. On the first one the sled picked up speed rapidly on the steep slope, and almost ran down the camera and cameraman.

Neither of the models, Gwendolyn Sutton and Arthur Anderson, are professionals, and both are students at Brigham Young University, Utah.

Peterson made his picture near Alta, Utah, with a 5x7 view camera equipped with a 4x5 back. The lens used was a 6-inch Zeiss Tessar, *f* 4.5. Two No. 5 flashbulbs were used, both about five feet from the sled. Using Kodachrome, the exposure was 1/150 at *f* 5.

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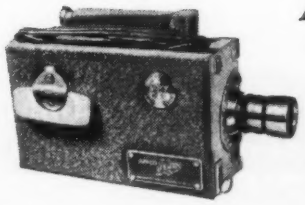

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Christmas Greetings With Your Camera

(*Continued from page* 46)

scotch tape, folded, punched, and tied with a small piece of red ribbon. More than a hundred of these clever cards were sent to family friends.

W. Howard Fredrick's card was made on the ice of Lake Michigan, with a camera pointed towards Chicago's Palmolive building which during the holiday season has an illuminated cross arranged on its north side. Back in Demember of 1945 an item appeared in Chicago newspapers to the effect that this display would be lighted for the first time since before the war, and Fredrick felt that a memento of this historic occasion would be well worth having.

Snow began to fall on the afternoon before Christmas, and as it grew later, it grew snowier, and sleetier, and colder. Frederick covered his camera with a paper bag, and set off for the lake shore. He managed to make it all right, and took out his meter for a test reading, only to find that his pencil flashlight had been left at home, and the meter couldn't be read by the light of the cross.

Returning home, he picked up his flashlight, and set out again, sliding his way back to the lake. After arranging focus, he held his cable release in one hand, placed his flashlight in his mouth, and held his wristwatch before the flashlight, which then promptly froze to his tongue. The pictures turned out to be successful, and a film positive later was made from the best negative and etched and dyed to remove obtrusive features. Type was set up for the message, and a proof pulled and photographed. That negative, and one made from the retouched positive were taped together and contact printed to make the Fredrick's Christmas card.

A bed-time drink of water was the basis of the picture which appears on the holiday greeting sent out by the James K. Jobsons of Marietta, Georgia. They planned to have a pose simulating their children seeing the Christmas tree for the first time, and to obtain it the camera was pre-focused on a door at which they would appear when called. The children were taken by Mrs. Jobson into the kitchen for a drink of water and were called to the door by their father. The flash exposure at *f* 32 was made at the height of their playing peek-a-boo.

Line drawings for the greeting, and the illustration of Santa Claus on the inside of the card, were copied from a commercial greeting card on process film. The signature was copied from a printer's proof, and the enlarging paper was exposed once for each negative, which made for a total of three trips through the enlarging easel. Should you try something along this line, remember not to make the mistake of turning any of the exposed sheets around while negatives are being changed, for if you do, things will not appear either in their rightful place, or even right side up!

L. A. Lucas is a freelance photographer of Denver, Colorado, who made a simple,

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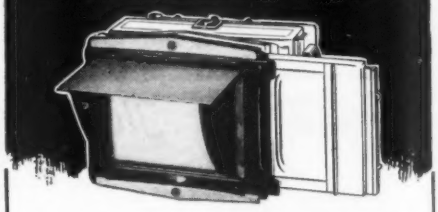

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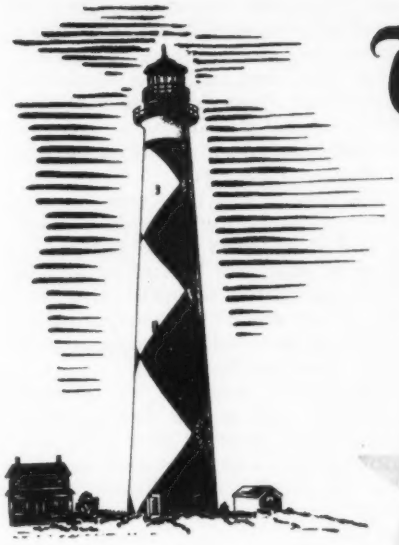

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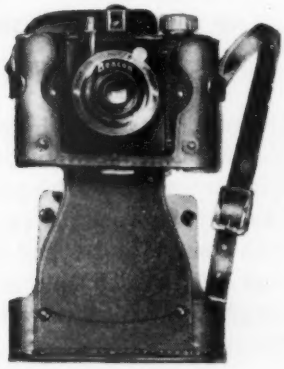

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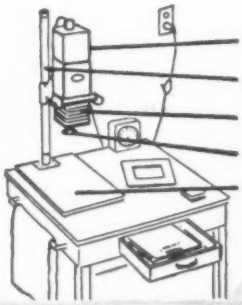

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but clever Christmas card for his family's use. Their son Jimmy was the model—posed with his arms resting over a slender curtain rod supported by two chairs. A print was then made on doubleweight paper, and Jimmy's image was cut out with care and placed inside a transparent powder box, with his arms on the outside as shown on Page 47.

The powder box then was placed on a sheet of paper curved and pinned up behind it to form a background. For depth of field, the lens of Lucas's Deardorff camera was stopped down to *f* 45, and a two second time exposure made with two number 2 floodlamps, using Super Panchro Press film.

The finished negative was printed by projection, and before development the greeting was exposed over it by contact printing from a negative made on process film. Its simplicity and ingenuity earned many compliments from all those who received it.

A very clever tabletop photograph, many parts of which were purchased in the local five and ten cent store, formed the print mailed out by the Spitzers of Chicago, Illinois.

The billboard which J. P. Spitzer devised was nothing more than an old Christmas card pasted on a photomount. The scaffolding was a thin piece of wood tied to the board at each end, and the paint can was a thimble with a cigar band label. Figures of Santa Claus and his reindeer previously had been purchased as a table decoration.

After arranging the props and figures, Spitzer placed artificial snow on the platform and base, and set up his lights, using a 500 watt spot as a key light, and a 100 watt floodlamp as a fill in. The exposure was five seconds at *f* 32 on Eastman Portrait Pan film.

Reminiscent of the Gay Nineties was the Christmas card made up by the R. H. Jacquots of National City, California. The background of pillars and railing was drawn with pencil on a sheet of groundglass, and the negative of the figures alone, together with the lettering which had been copied on another negative, all were sandwiched together, masked down and printed. A point source lamp, (see POPULAR PHOTOGRAPHY, June, 1946; The Future: Pin Point Light) was used to keep the lettering and figure negatives in sharp focus.

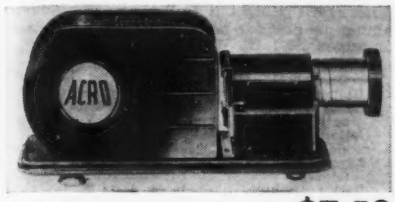
"Adoremus," the work of Sherwin Murphy of Chicago, is another of the best ten entries in last year's Christmas card contest. It was a planned effort, selection of the church background being made and then photographed, and the candle set up and shot to scale in Mr. Murphy's living room. A contact print of the candle was superimposed on the church view, and the words "Christmas Greeting" were clipped from a circular and pasted in. This then was photographed, and the finished prints used as holiday cards.

The photographer later entered an enlargement of this composite print in the Fall Salon of the Jackson Park Camera Club of Chicago, where it was accepted and exhibited under the title, "Adoremus."

William H. Small titled his Christmas

SPIRATONE

PARADISE FOR SLIDE FANS



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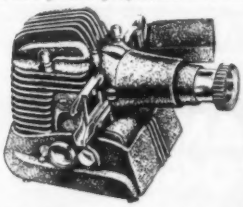

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A streamlined, black plastic $9.00 viewer, with tilt regulating feature and batteries. Monocular view gives realistic effect to 2"x2" slides.

SLIDEX all-metal slidefile $2.75

Has indexing system and slots to keep slides in place. Capacity 300 2"x2" slides.....Reg. $3.35

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A dustproof wooden file with black leatherette covering. Holds 850 redi-mounts in special compartments.

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36"x36" screen has glistening white surface and comes in handy storage and carrying tube. The two-section all-metal stand also serves as a photo-hood stand. Screen makes ideal portrait background too.....Regularly $7.50

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Rangefinder, slips right on top of Mercury, with leather case.....8.95
Four-extension tube copying kit.....7.35
Mercury Exposure Meter.....2.80
Gadget Bag, holds all accessories.....3.50
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To All Spiratone Mercury Fans

New free offer with every order over $5.00. **Leather Filter Pouch** for 25mm filter, for the asking. This gift is intended for the thousands of Mercury owners who own our $3.50 filterkits—to give added protection to their filters. Write also for **New Mercury Bulletin,** just off the press, to Dept. NF.

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For details, price list and mailer, and the latest news on accessories, services and "How to Improve Your Mercury Photography," write immediately for your free copy of "Mercury Photography." Dept. P 12.

CHALLENGER BEADED TRIPOD SCREEN $15.75

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ANSCOCOLOR RELOAD, 20 exp. $1.05

Expiration date: December 1948. Fully guaranteed to be fresh. Daylight Type only.

ANSCOCOLOR PROCESSING

Per roll, 120, 620 **$1.00;** 35mm 20 exp. doubleframe, mounted **$1.00;** 35mm Mercury 20 (36) exposures, unmounted **88c.**

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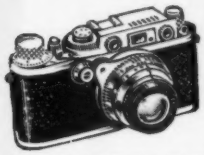
BUCCANEER, a real postwar camera with unique features. Compares favorably with cameras selling at 30% more. Features: Coupled all-metal rangefinders, combined with viewfinder; built-in exposure meter; built-in flash synchronizer, coated f:3.5 lens; shutter release safety; automatic film transport; uses standard doubleframe 35mm black and white and color film.....**$65.00**

Leather carrying case, **$7.25** extra.



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card, "White Silence," and it well deserves its title. Though it doesn't seem so, it is a composite print, with the background having been made in Small's backyard, and the foreground made in a field nearby. The three tracks were the work of a farm tractor, and their gentle "S" curve lends depth to the picture. Small used Super-XX film, a K2 filter, and an exposure of 1/50 at *f* 11. The finished card was gold toned.

Roy Lawhorne's card, as you can see below, is more of a photographic cartoon than any pictorial creation; it conveys an impression of humor and affectionate

The Lawhornes dump the rules in the wastebasket and do as they please when it comes to fashioning Christmas cards. This family specializes in photographic cartoon setups which they design and build.

regard. He makes his cards purely as recreational fun, dumps all the rules in the wastebasket, and does as he pleases. Unfortunately, since he rarely begins work until he has begun to receive Christmas cards from friends, they usually end up as New Year's greetings rather than Christmas cards.

The saga of the R. F. Barrett's holiday card is quite a story. Living in San Jose, California, Barrett for sometime had been trying to make a good open flash portrait of his daughter Kathleen, but with little luck. Finally deciding it was the camera, he borrowed a 4x5 Speed Graphic from Jack Wright, who also lives in San Jose, and who is a well known Photographic Society of America pictorialist. Wright turned it over to Barrett, explaining what all the dinguses and gadgets were, and how they all operated, theoretically at least.

Barrett took it home and promptly managed to set a flashbulb off in his hand, thereby burning himself, and frightening Kathleen out of her wits.

Finally he managed to produce a negative with an image on it, and decided this made him photographer enough to pro-

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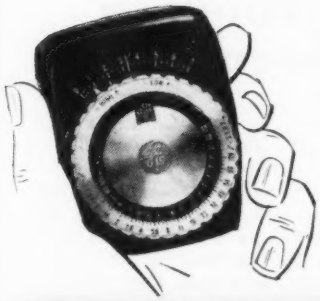
NEW Deluxe Type PR-1—"the meter with a MEMORY"



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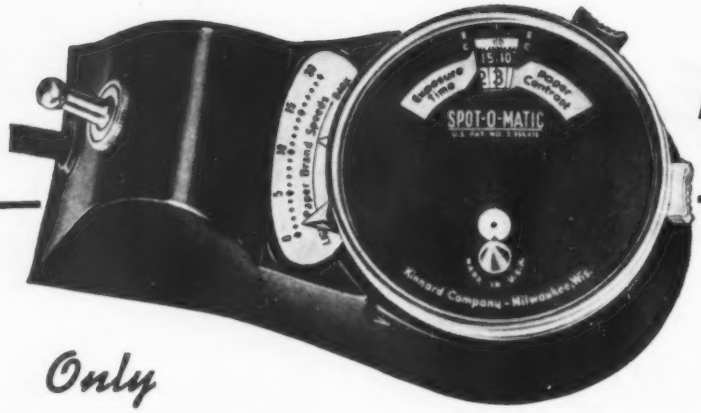

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Sighting Pointer assures constant angle of view. Uses most sensitive method of measuring light . . . with Density Slides, filtered light and low voltage bulb. No rheostats to change color, or wear. Adjustment for setting to your own conditions. Spot-O-Matic has built-in Safelight Control. No enlarging meter can be accurate with safelight ON.

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with instructions for black-and-white, and color; 6-ft. cord, Safelight control, illuminated dial, "Speed" Chart and 48-page Manual (including tax) . . . **$9.85**

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duce a Christmas card. The general arrangement sketched out, Barrett sought the help of a newspaper photographer for the lighting. The photographer obliged, but when the picture was made, the extension flash for side and backlighting failed to go off, but even so, the picture was one which carried the impression of a child standing in the light of a door as she seeks to spy on Santa Claus. An enlargement was made, and the greeting and year were added by hand. This was copied, and contact prints then made for the Barretts' greeting card.

Deciding on a carnival scene, Lawhorne thought he also would show action, as he recently had been experimenting with photographs of that sort. Using strips cut from an orange crate, a bell from a toy telephone, pipe cleaners, and a jackknife, he assembled his parts. A piece of bent wire was attached to the maul handle, passed through a hole in the fence, and used as a crank to simulate action of the hammer. To help in creating the effect of movement, the figure was anchored only by one leg so that it would wobble when the maul was moved.

The only photographic trick was in the dim lighting and long exposure. The total exposure was 24 seconds, with 20 spent with the maul at the bottom, or completed stroke position, and the last four spent slowly lifting the maul to its starting point. As you can judge in the card, this succeeds very well in conveying the motion of the hammer.

This negative and a negative of the letterings and markings were combined to make the Lawhornes' prize-winning card for 1946.

These descriptions and photographs of winning entries in this magazine's Christmas card contest may well give you some suggestions and practical information that you can put to work in planning and producing your own Christmas card with a camera.—

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Prize-winning Christmas Cards in our 1947 Contest may be found on pages 46 and 47.

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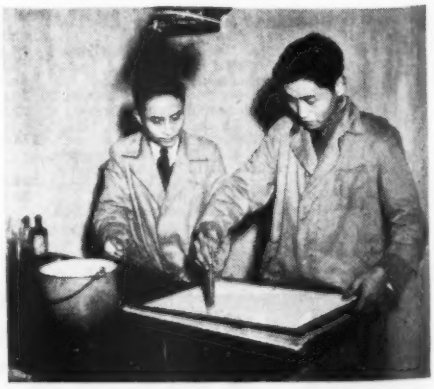
CHINA MAKES ITS OWN...

The story of how a small workshop in Chungking managed to manufacture photographic paper needed by China

C. K. Kao labored for many months in this tiny, bottle-strewn laboratory of his before he was able to perfect the types of emulsions, and paper surfaces, which China required.

Hung like laundry on a line, fixed and washed paper is dried in Mr. Kao's yard.

Old photostat paper is cut and stacked before being coated with emulsion.



Kao watches a workman carefully coat one of the sheets of paper with his emulsion.

By GEORGE ALEXANDERSON

MUCH of the photographic paper used in China today comes from the little workshop of Mr. C. K. Kao in his home near Chungking. Kao has several workers manufacturing several grades of paper while he manages his photographic shop in downtown Chungking.

Because of the scarcity of film, either fresh or out-dated, there is little demand for materials by the amateur trade. But the professionals need paper. Identification photographs are a necessity to travelers, students, factory workmen and some military personnel. For instance, each application for passage on the planes of the China Aviation Corporation must be accompanied by three photographs of the applicant. Paper, instead of film, is commonly used as the negative material for identification photographs.

Early in the late war the stock of American and British-made photographic paper disappeared from the shelves of the Chinese dealers. The total blockade in existence for those years had prevented the importation of new materials, and Japanese-made "Pigeon Brand" paper, which had been brought through the lines from occupied China, commanded a very high price.

About two years ago, Koa, an amateur chemist, started experimenting with emulsion formulas, using locally made chemicals and gelatin. Many of these chemicals are photographically impure, and he had to purify them in the small chemical laboratory he had set up in his home. After innumerable experiments, many of them failures, he felt that he had reached the point where he could manufacture a satisfactory emulsion and coat paper stock on a moderate scale.

His next obstacle was the procurement of a satisfactory paper stock upon which to coat the emulsion. For his experiments he had used an imported notepaper, but this was impractical to use on a large scale. Large quantities were difficult to obtain, and the exorbitant price made its use commercially impossible. Locally made paper was of poor quality, coarse, and chemically unstable. Furthermore it was very absorbent and completely disintegrated in water.

After a long search, Kao finally located a large stock of several hundred rolls of British-made photostat paper, unusable

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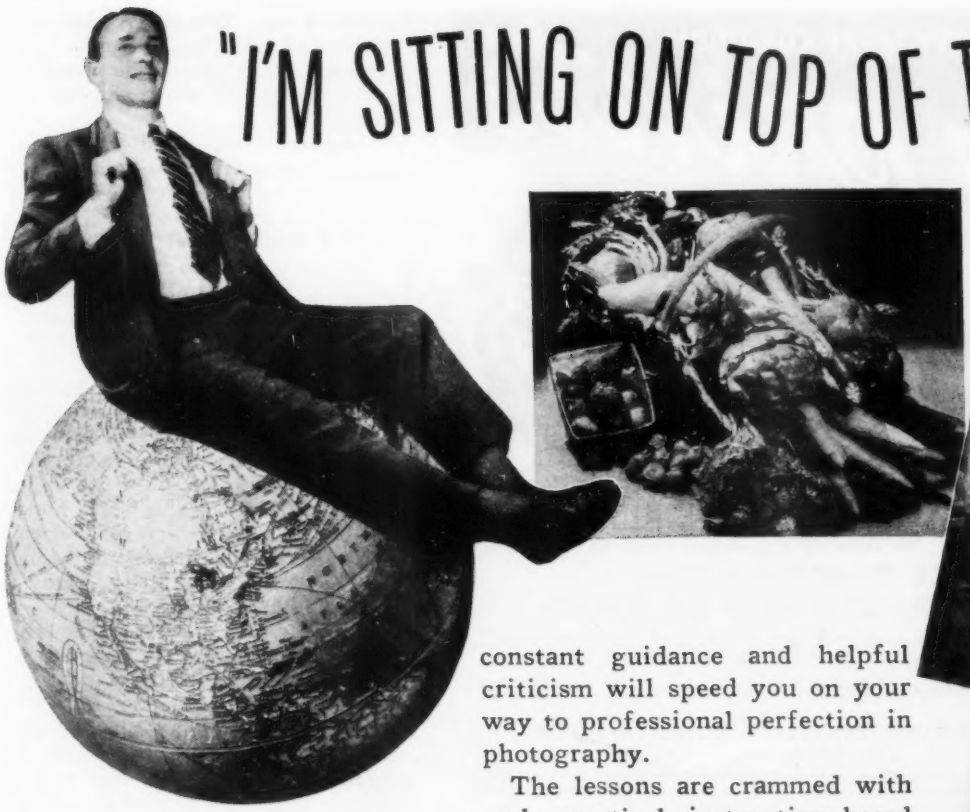

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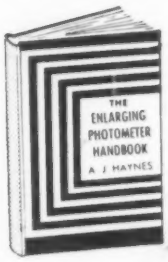

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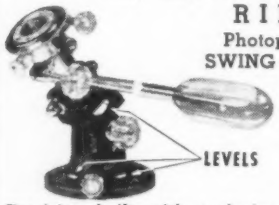

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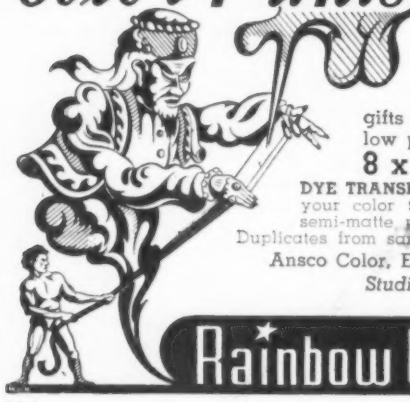

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because of age. This paper, while rather thin, was of good quality and could be purchased for a reasonable figure. He bought the lot and had it shipped to his home.

Carpenters were hired to build two drying cabinets with light-tight doors, and heavy curtains were hung over the windows of two downstairs rooms. He purchased a small second hand home-type electric refrigerator in which to keep his emulsions. Several men were hired and trained in the various processes, and the little plant was ready to manufacture photographic paper.

The paper is cut into sixteen inch lengths, fixed in a regular commercial fixing bath, and then washed. The washing has to be very thorough in order to remove all traces of the fixing solution chemicals. Then the sheets are hung up on a line out in Kao's yard to dry, the scene resembling a nursery or washday, with the paper looking like so many diapers drying in the sun.

After the paper is dry, the sheets are taken to a darkroom, illuminated by electric lamps in round, red paper covered reflectors, and then resoaked and squeezed onto plate glass supports slightly larger than the paper sheets. The emulsion mixture is contained in a small pot within a large water filled pot. This is done to keep the emulsion at a fairly constant temperature. Several Chinese writing brushes tied together are then used to flow the emulsion on the paper. After coating, the paper, still on the glass support, is placed into a light-tight cabinet until the gelatin sets. Then the plates are removed from the cabinet and the sheets stripped from the glass support and placed on muslin covered frames. These frames are then placed into another cabinet until the emulsion is thoroughly dry. The sheets are then cut to size and packaged.

The output of this little plant has been fifteen hundred packages of twenty sheets each per month. The packaged paper is 3¼x5½ inches and sells for eight hundred dollars, Chinese National Currency, per package. That is equivalent to about $1.50 at the current black market exchange rate.

Kao, who has been a photographic dealer for sixteen years, came to Chungking when the Japanese first invaded his home city, Hankow. He is now experimenting with an emulsion with which he coats washed photographic glass plates for reuse.

Recently, several friends, refugees from Kweilin, and formerly employed in the manufacture of small lamps for flashlights, arrived in Chungking with no prospects for employment. Kao gave them space in the air raid shelter behind his home, assisted them in purchasing and building equipment and supplies, and now in addition to the paper coating plant, he has a lusty flashlight manufacturing plant in operation. These friends are producing enough so that they can provide for themselves instead of becoming a burden upon others.

Thus China improvises, and in improvising, forms the foundation for its own industrial development.—

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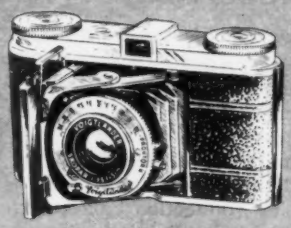

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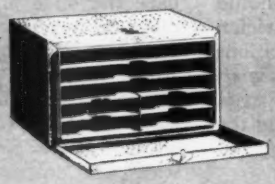

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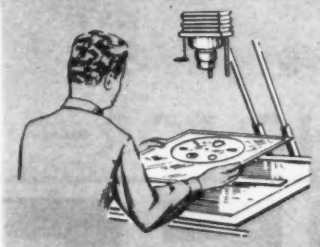

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Electricity

(*Continued from page* 103)

make the first-hand acquaintance of electricity. For this reason they should be on speaking terms with the more common items of electric wiring equipment and their uses—items such as wires and cables, connection boxes, outlets, and various kinds of switches.

How far the photographer should go in doing his own electrical work will depend, of course, upon his own ability and experience in this line. In some localities, because of regulations, any built-in wiring must be installed by a licensed electrician. In any event, a job that becomes a part of the house-lighting circuit should be inspected by a competent electrician before it is put into service. Regulations governing the use of electricity are written to protect the user and his property, and they should be observed to avoid the possibility of serious accidents, fire, and damage to equipment.

Electricity is distributed through a building by a system of wires or cables, a cable being simply wires surrounded by some protective covering other than the usual individual-wire insulation. Armored cable, usually called "BX," consists of two or more wires covered by their regular insulation and further protected by an outer braid encased in a metal sheath made by winding strip steel to form an interlocking spiral. This cable can be run easily through walls, along floor joists, and in various other places. The ends of the metal sheath are joined to steel outlet, junction, or switchboxes by suitable fittings. The boxes and steel armor of the cable form a continuous metal shell which should be grounded electrically by connecting it to a water pipe (not a gas pipe). There must be no breaks or joints in the cable anywhere between boxes.

BX cable is not as difficult to handle as it may look to the novice. When an end is to be attached to a junction box, 4 in. or so of the armor should be removed. This is done by making a diagonal cut almost through one of the armor turns, and then bending the cable back and forth until the steel breaks. Slip off the piece of armor, remove the braid, and bare the ends of the wire for whatever distance necessary to connect them to a switch or outlet or to solder them to other wires.

Non-metallic sheathed cable or "Romex" is similar to BX but is cheaper and easier to handle. It may be run through walls and in various other places with ease. It is attached to outlet boxes with clamps that engage the box holes or with clamping strips already in the boxes. The insulation is removed from Romex simply by cutting it with a knife and peeling the unwanted part off.

Both BX and Romex cables should be secured to joists, etc., by clamps installed every 1½ ft. For armored cable, staple-like BX fasteners are driven into the wood with a hammer. For Romex, galvanized sheet-metal strips that fit around the cable are fastened with nails.

As a photographer, you may never handle either kind of cable, but you cannot make many pictures without handling lamp cord. The most common and best type is reinforced cord that consists of two wires covered by a single rubber sheath and this in turn encased in a woven cotton or silken jacket. The wires may be either twisted or untwisted. Best of all for such jobs as connecting spotlights and flood units are the more rugged hard-service cords. These have smooth outer jackets of special rubber. There are two kinds. Type SJ, the more lightly-jacketed; and Type S, a heavy-duty cord that will withstand the most severe use. Still another kind of extension wire that may be used on photographic lamps and that should be the means of connecting all heating devices such as dry-mounting presses, is the familiar iron cord. This consists of wires lightly insulated with rubber and covered with asbestos. Usually there is a jacket of braided cotton. Whatever the kind of extension cord, it is unsafe to use if its insulation is cracked, frayed, or otherwise badly worn.

Sometimes the photographer, in building printing boxes and other gadgets, may use the solid, rubber-insulated, tarry-jacketed variety of wire that formerly was employed almost exclusively for knob-and-tube house wiring. The most common size is No. 14.

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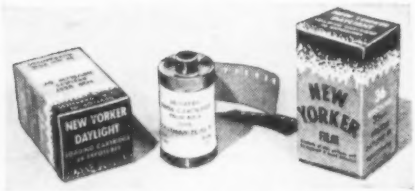

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age at the lamps, resulting in lowered lighting efficiency. As pointed out by R. E. Farnham, General Electric engineer and an expert on photographic lighting, the light output, measured in lumens, varies at a greater rate with voltage changes than do such quantities as ohms, amperes, and watts. The photographic effectiveness varies at an even greater rate than the light output because there is a change in light quality as well as quantity. When the photographer is using panchromatic film, change in photographic effectiveness of the light is about the same as change in lumen output; with orthochromatic materials the change is even greater, since the blue light on which ortho film depends for much of its speed is lessened to a great extent by voltage reduction.

Tables prepared by G. E. lighting engineers indicate that a voltage drop of 5% below normal causes a drop of 15% in lumen output. A 10% drop reduces the lumen output 30%; a 25% drop reduces the light nearly 65%, and so on. This behavior may account for some of those underexposures you get; the line voltage may have skidded downward a few notches.

There are numerous installations of electric wiring that never do permit lamps to operate at top efficiency because of the loss of voltage in undersize and perhaps overloaded wires. Although No. 14 wire has long been considered the standard size for house wiring, and is often the only kind a dealer stocks, where more than normal use of current is anticipated in the interest of lamp efficiency you should use No. 12 for runs up to 50 ft. from the meter, and No. 10 for runs of 50 to 100 ft. If you wonder why, look at the current-carrying capacities of various sized wires, as given in Table I shown below:

TABLE I

Current-carrying capacity of wires of various B & S (Brown & Sharpe) gauges:

Wire No.	Amperes	Watts at 115 volts
18	3	350
16	6	700
14	15	1700
12	20	2300
10	25	2800
8	35	4000

Unless mechanical connectors are used, wires should always be soldered at splices. First remove the insulation from a sufficient portion and clean the wire thoroughly, as by scraping with a knife. For an end-to-end splice, cross the wires and wrap the end of one four or five turns around the other; then wrap the second end similarly around the first wire. Apply some non-corroding soldering paste, and solder the joint thoroughly.

Electrical codes require that all wire splices be soldered together inside junction boxes when approved mechanical connectors are not used. Bare the ends of all the wires an equal distance, twist them together pigtail-fashion with pliers, trim off all sharp tips, and solder. An alternate way of connecting fixtures is to use cone-like devices that screw, like a nut, on the twisted pigtails. And for soldering, you may be able to obtain some

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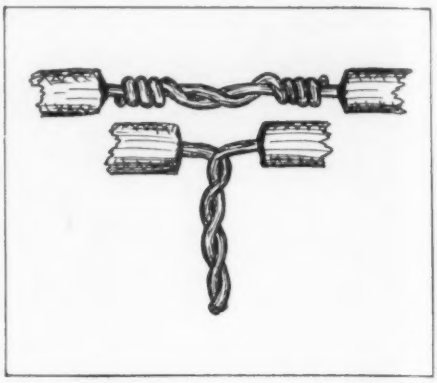
In printing boxes and other electrical devices you may overhaul or construct, lamp-cord wires should be protected by insulating grommets where they pass out through metal or wood panels. These grommets are bushings made of porcelain,



Two approved splices are the straight joint (top) and the pigtail. Both must be soldered and taped to make them safe.

rubber, plastic, etc. A common type, of hard rubber, is threaded to fit 1/8-in. fixture pipe fittings.

Modern wiring practice makes use of steel boxes wherever wires are to be spliced and switches, outlets, and other fixtures connected. These are made of thin steel, with knockout disks and rings that permit holes for wires or cables to be made with no tools more elaborate than a hammer or screwdriver. Boxes are mounted either in walls or on them, in ceilings, between exposed joists, and so on. No junction box should be concealed beneath a wall covering where its cover cannot be reached for inspection. In wiring a darkroom, it generally is possible to make all wire splices at switch or outlet boxes.

Some boxes have clamps inside them for securing Romex cable and individual wires protected by loom (a non-metallic insulating tube that slips over wires). These clamps are tightened by turning bolts. Another way of fastening Romex is to use fittings such as those that pass through the box holes and are held there by nuts; screws on the outside portion being tightened to secure the cable. For BX, similar connectors are used.

Bared ends of wires inside a box may be bent hook-shaped and clamped by the binding screws of the switch, outlet, or other device. Scrape the wires bright with an old knife blade, to insure good contact. When two or more cables are to be connected together, first make pigtail twists and solder them. Then apply rubber tape to cover the wires completely, and follow this with friction tape. There also is a type of two-in-one tape that does the work of both kinds. Fold the wires into the box in such a way that the tape is not damaged or pulled off, and put the cover on the box or mount the socket or other fixture that goes on it. Fixture pigtails must, of course, be soldered to the cable wires before taping.

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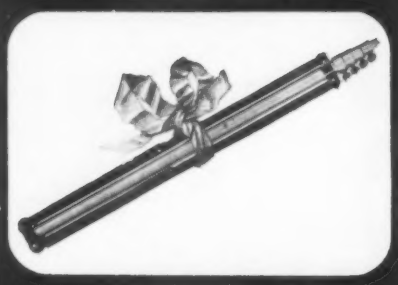

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stalled in approved boxes are generally used. These usually are of the single-pole type, and may have either toggle or push-button action. Most people prefer the toggle. The switch is held in the box by small bolts, and a suitable metal or composition plate is bolted to it.

A conventional wall switch often is too bulky for use in electrical gadgets the photographer builds. Instead, he can use, when the current load is light, a canopy switch—one of those small affairs you probably have observed on table lamps. Such a switch is mounted by boring, in a panel, a hole large enough to receive the threaded body. A ring is screwed against the panel to hold the switch.

For controlling spotlights, photoflood units, and other lighting equipment, through-cord switches are handy. The lamp cord passes through the switch, one wire being bared and cut for attaching to the switch terminals, the other wire simply by-passing the switch. Usually such a switch should be installed 18 to 24 inches from the lamp, for greatest convenience in use.

The old-fashioned round, surface-mounting snap or toggle switches are still available, and may be used on printing boxes or other devices where a compact, reasonably rugged control unit is desired.

Pull-chain lamp-socket switches, while not extremely rugged, are handy for controlling individual sockets. Heavy string or cord may be attached to the chain and run across the room at above-head level, so the light can be turned on and off from several points. All pull-chains should have an insulating link near the socket, as a safety measure, when the chain itself is grasped.

In selecting switches, whatever the type, it will pay you to obtain the best grade. Cheap switches will give their money's worth of service only when not carrying very heavy loads. Special heavy-duty switches are made, and are better than the ordinary variety for use with large lamps, or where they must be turned on and off frequently, as on dark-room circuits. Single-pole switches break the connection in only one wire of the circuit. Double-pole switches break both wires and therefore are superior, for they completely isolate the lamp or other appliance electrically when at the "off" position, and the wear from sparking or arcing is divided between two sets of switch contacts. Heavy-duty switches may require extra-deep boxes.

A standard 115-volt house-lighting circuit has a live or "hot" side and a "dead" side. A distinguishing feature is that, if the dead side is connected to the ground (water pipe etc.) no current will flow. If the live side is connected to the ground, a current flows; and if you happen to be in the circuit, you may get a nasty shock. In wiring with black and white conductors the dark-colored wire of a pair is supposed to be the hot wire. When connecting switches, it is important to remember that the switch should break the hot side of the circuit. This will make it impossible for you to get a shock when touching the equipment the switch controls when it is turned off. Sometimes a

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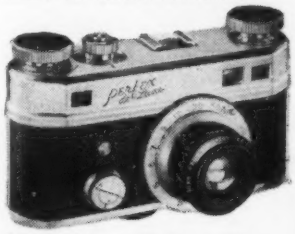

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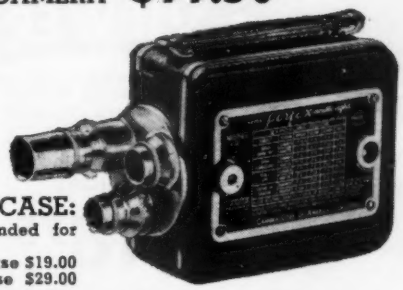

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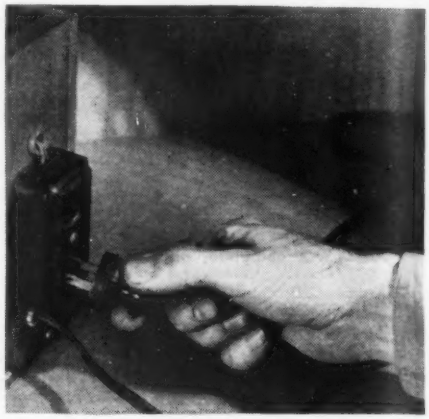
faulty switch may make a shock possible, but this danger can be minimized by connecting the switch box (not any of the switch terminals) to a water pipe with a piece of heavy wire such as No. 8.

When one of the binding screws of a switch, outlet, or other device has a brass finish and the other a nickel or similar "white" finish, the white wire should be connected to the plated screw and the dark or "hot" one to the brass screw.

Almost universally used are the standard convenience outlets which provide places for plugging in one, two, or more extension cords at an outlet box. These consist essentially of block-like arrangements to which the wires are connected by small bolts, and that have pairs of



Home-built equipment should be wired as carefully as the house itself. Note grommet where wire enters wooden box.

holes to receive connection-plug prongs. Cover plates having openings to fit around the outlets are bolted to the blocks. In a polarized outlet, slots for the plug prongs are at right-angles, and special plugs that can be inserted in only one position are used. Besides being able to carry heavier currents because of more rugged construction, polarized plugs and outlets make it possible to connect portable electrical devices so the "hot" side of the line is always where it is wanted. Thus a large floodlight unit with a switch mounted on its housing can always be plugged in so the switch breaks the hot side of the line.

Sockets are a form of outlet. The standard type is for lamps having a medium-screw base. Mogul sockets, larger and carrying heavier currents, are required for large lamps such as 1500-watt floods. Some projectors for slides and motion picture film use prefocused sockets that take lamps having bases similar to those of automobile lamps. Automotive-type bayonet sockets are used with some small-wattage lamps and for miniature photoflash lamps. For extension-cord use, a medium-screw socket that is controlled by a key or push-button switch and that has a metal or plastic shell is widely used. However, for use in a basement or other damp place, shock-proof sockets like those employed on the better grade of garage extension cords are to be preferred.

The best arrangement for a ceiling light in a darkroom consists of a socket or

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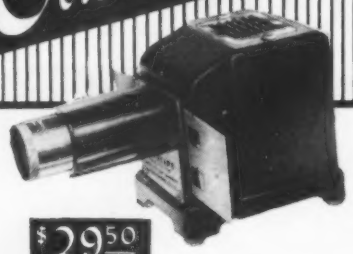

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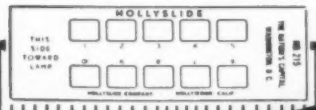

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fixture mounted on a standard outlet box. All-porcelain sockets, either plain or having pull-chain switches, are made to fit the boxes. Also, you can obtain for these boxes, plates having sockets or convenience outlets built into them. Avoid the use of surface-mounting porcelain or plastic sockets having exposed connection screws, except where the sockets will be enclosed, as in a printing box. You will find at any well-stocked electrical counter a variety of other sockets, from porcelain "pigtail" varieties to special ones for clamping to parallel wires.

It often is convenient to have an outlet at the end of an extension cord so several lamps or other devices can be connected. Simple cube outlets designed for this purpose will take three standard connection plugs. Photographers often mount a switch and group of outlets on a board, for connecting several lamps. Such a unit can be moved about on the floor as needed. In the interest of safety, don't overload any extension cord. Besides lowering lamp efficiency, you run the danger of overheating the wires.

Standard attachment plugs are universally used for connecting appliances to sockets and outlets. Such a plug usually consists of two parts, a threaded base that screws into sockets, and a cap whose two prongs fit slots in the base or in convenience outlets, cube plugs, etc. The cap alone is often called a plug. For most photographic purposes, plug caps having small handles that permit them to be pulled from outlets with ease, are preferable. There is a kind equipped with cord grips that clamp securely to the cord so that, if you yank the wires to remove the plug—as many persons do—you won't break or otherwise disconnect the wires from the binding screws.

There is a trick or two in attaching a plug cap to a lamp cord. Assuming that it is a conventional type having two binding screws for fastening the wires to the prongs, here is a simple way to do it: Split the two wires apart for 1½ in. or so, depending on the length of the plug; and bare about ½ in. of each wire. Run the wires through the cap and tie an underwriter's knot in them, as shown in one of the photos. This knot will take the stress if the cord is pulled, thus protecting the binding-screw connections. Leave enough wire projecting to bend around the prongs and reach the binding screws after the knot is seated tightly. Twist together the strands of each wire, bend the end clockwise into a hook-like loop, and clamp the loop beneath one of the screw heads.

Everyone, no doubt, is familiar with the common fuse plug, but a surprising number of people do not treat it with deserved respect. When a fuse blows, you are likely to say "Darn!" or something more corroding, and go into a lather about the minutes you have to waste hunting and installing a new one. Instead, you should thank the blown plug for saving your wires, your equipment, and perhaps even your house or your life. A fuse plug is an electrical safety valve that, when properly used, guards expensive wiring and appliances against damage. In recent years little circuit breakers that

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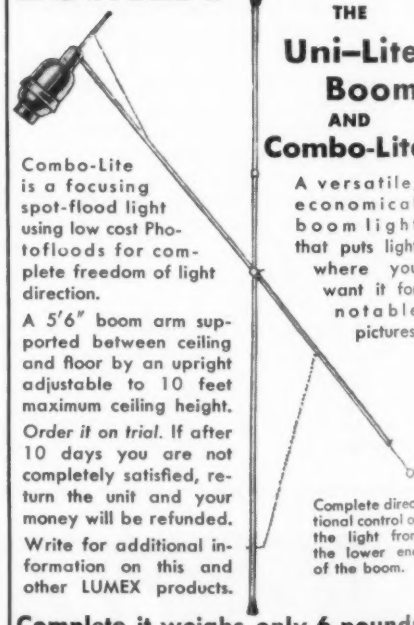

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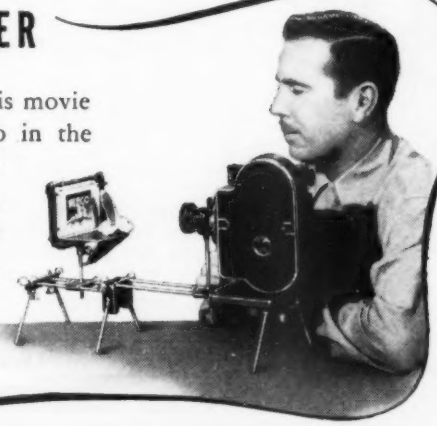

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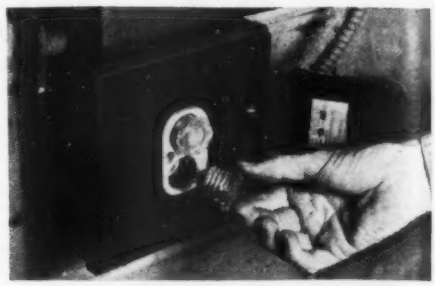
can be easily reset after the trouble has been eliminated have taken the place of conventional fuses to some extent. Instead of the screw-type plugs so widely employed, some wiring systems make use of cartridge-type fuses, especially for loads over 30 amperes.

Whatever its type, a fuse plug or other protector will permit just so many amperes to pass before it breaks the circuit. Thus in a circuit formed of No. 14 wire, a 15-ampere load is the maximum that is supposed to be carried with safety, and the line should be fused to permit no greater current to pass. When heavier loads are to be drawn consistently, larger wire such as No. 12 or No. 10 should be used and the circuit fused accordingly.



The fuse plug is the safety valve of a circuit. Never use one of an amperage higher than recommended for your wiring.

Floodlamps provide quite a fusing problem for many photographers. That is why the wise lamp user, particularly the photographer who takes his equipment into other people's homes, carries a pocketful of miscellaneous fuse plugs so he can replace the ones he blows by hooking too many lamps to one circuit. Often it is possible to avoid fuse trouble by connecting some lamps to one circuit, some to another . . . when you can identify the circuits. A circuit, in this case, is the system of wires controlled by one fuse or, when both sides of the line are fused, by one pair of fuses.

In Table II the wattage and amperage of floodlamps operating on 115 volts are given. Table III shows the number of these lamps than can be operated on lines having fuses of various capacities.

TABLE II

Wattage and amperage of floodlamps:

Lamp	Watts Used	Amperes
No. 1 or B1	250	2.17
No. 2 or B2 or R2's	500	4.36
No. 4 or B4	1,000	8.7
Movieflood	2,000	17.4

TABLE III

Number of photoflood lamps that can be operated safely on fuses of various sizes:

Lamp	10 amp.	15 amp.	20 amp.	25 amp.	30 amp.
No. 1 or B1	4	6	8	10	12
No. 2 or B2 or R2's	2	3	4	5	6
No. 4 or B4	1	1	2	2	3
Movieflood	—	—	1	1	1
Combinations	2 No. 1 1 No. 2	2 No. 1 2 No. 2	2 No. 1 3 No. 2	5 No. 1 3 No. 2	5 No. 1 4 No. 2

A 500-watt spotlight corresponds to a No. 2 Photoflood. A 1000-watt spotlight or floodlight corresponds to a No. 4 floodlamp.

Electricity is a useful servant in taking pictures and in the darkroom. Handle it with the precautions given in this article to get the most out of it with safety for yourself and for your home.—■

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How to Make Photo Calendars

(Continued from page 60)

of lightweight cardboard with two openings cut out with a razor blade, or you can use one of the sheets of black paper from a package of 8x10 enlarging paper. The picture opening for the calendar shown is 5¼x5¾, with the top edge of the window located ¾ inch down from the top edge of the 8x10 sheet. The calendar window opening is 5¾x3. Leave a ½-inch width of paper between the two windows and at the bottom. The lower window through which the calendar and line drawings are projected merely serves as a guide in arranging the projected calendar image since only the numbers and the line drawings will print.

A test strip of the calendar negative will determine the correct exposure time. Place a sheet in the enlarging easel under the double-window mask. Then cover the picture-window with black paper and expose the calendar portion of the print. When this exposure is completed, remove the calendar negative from the carrier and insert the picture negative. After shielding the calendar part with black paper, expose the picture negative. The picture-calendar sheet is then developed normally.

If there has been no slip-up along the way, you will have a calendar-photograph similar to the ones on pages 60 and 61. However, if the images were not centered correctly, or if there was a light leak fogging part of the paper, or if something else slipped, your best bet is to chuck the sheet into the wastebasket and begin again. When you master the steps, you will agree that the results are worth all the fuss and bother.

After the six calendar sheets have been processed, mount each one on an 8x10 sheet of firm cardboard. Punch a set of identical holes through the tops of the sheets and backings and assemble them in proper order with small notebook rings, celluloid poultry-marking rings, or ribbon. The spread between the different mounts forms a natural stand for the calendar, similar to two playing cards leaning against each other.

If you want to make something extra special for the friend who really appreciates your photographic efforts, finish up the job by tinting the pictures with oils. But whether tinted or not, a photo calendar makes an ideal gift that can't be duplicated by anyone else, and at the same time, it advertises your camera and darkroom skill.—

BEG YOUR PARDON

Among the pictures published in the October issue of POPULAR PHOTOGRAPHY, in an article covering the Second National Collegiate Photography Exhibition, was a print titled "Eight O'clock Classes." The photographer, Herm Leonard, was a student at Ohio University, Athens, Ohio, and not at Ohio State University as originally stated.

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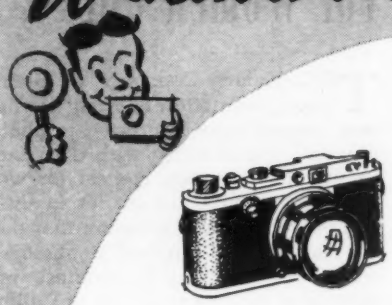

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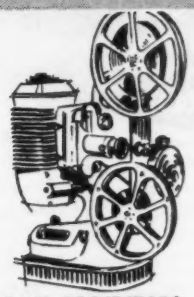

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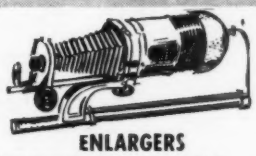

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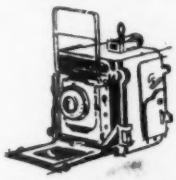

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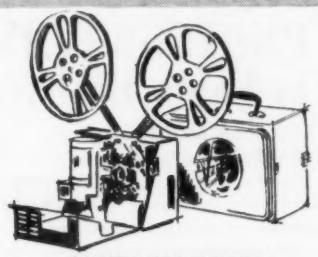

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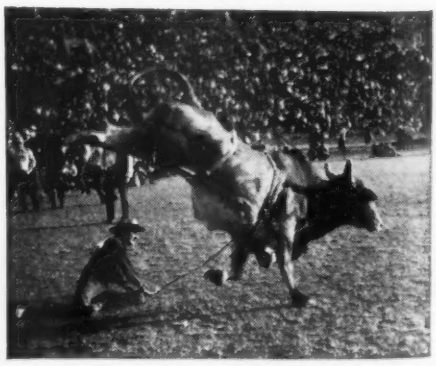
THE Kalart Company of Stamford, Conn., wanted to find out to what extent women were interested in photography and was gratified with the results of its first photographic contest for women. The large number of entries in the contest proved without question that there is a great deal of interest in photography among the fair sex. The contest was restricted to women residents of California, who entered 1082 photographs.

More than fifty per cent of the entrants were housewives with 584 black-and-white entries, 35 color transparencies, and 16 color prints. Mrs. Eleanor Bowman of Riverside led the field, winning the grand prize of $250 and the $100 first prize in this class with an excellent picture of her daughter wading at the beach. Other winners in the housewives class were Mrs. R. A. Green, Laguna Beach, second prize; Mrs. Grace Silvius, Glendale, third prize.

Lucille Stewart, PSA, Los Angeles, won the $100 first prize in the business and professional women's class with an action picture of a rodeo. Elaine Draper, Beverly Hills, was second; Lorraine Wakefield, Glendale, won third. In this classification, 275 black-and-white prints, 32 color slides, and 11 color prints were entered.

The student class showed a great deal of originality and imagination. The top $100 prize was awarded to Ruth Bouton, Los Angeles, for her 4x5 color transparency entitled "Music Abstract." She also won the $50 second prize with her black-and-white still life of gardenias. Jean Levy, Los Angeles, won third prize.

It was interesting to note that a number of indoor flash exposures were submitted



Lucille Stewart, PSA, Los Angeles, submitted this excellent rodeo action shot to take the $100 first prize in the business and professional class in Kalart contest.

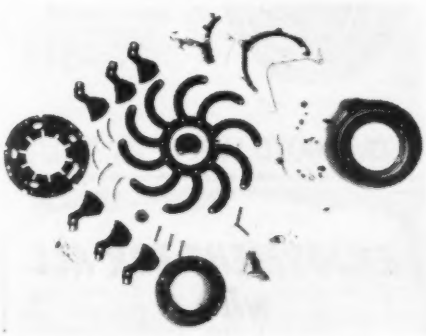
in each classification disproving the popular conception that women shoot only outdoors in the sun. The housewives entered three times as many pictures of children as of any other subject. Other subjects in order of preference were landscapes, animals, and portraits of adults. On the other hand, business and professional women entered a wide variety of subjects with landscapes and portraits in

Mrs. Eleanor Bowman, Riverside, won $250 grand prize and $100 first in housewives class with "Sunday Suds" in Kalart's $1000 photo contest for California women.

the lead. Students entered a diversified group covering every field.

Contest judges were Maurice Terrell, *Look;* Audrey Lyons, Editor *Western Family;* Fred Archer, Fred Archer School of Photography; Ray Jones, Universal Pictures; and Helen Morgan, *Life.*—

WHAT IS IT?



A Kodak ball bearing shutter, vintage of 1910, from a 3A Autographic, postcard size (No. 122); it was fitted with a rapid rectilinear lens, the elements of which are not shown. This outfit in its day was tops in amateur circles, when all printing was done by contact . . . vacation postcards, with X marking the spot, bore the cliche, "Wish you were here." And if you could whip up a few chemicals in bowls and trays from the kitchen and do your own work in the bathroom after everyone else had retired, you rated modestly as genius on an outing, and your selfmade picture postals became immediately nothing less than collector's items.

This particular job gave a good account of itself from 1911 to 1943, when 3¼x5½ film disappeared from the market. The bellows had crumbled beyond further patching, an opaque spot had appeared in the center of the front lens element, where the folding lid made contact, and the camera was no longer worth repairing.—*Emmett Brightwell, San Francisco, Cal.*

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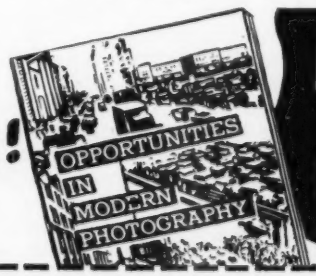

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(*Continued from page* 48)

water, or allow it to cool naturally, and the casting will slip out easily.

You will see that the top of the casting requires smoothing and polishing. This procedure is shown in Figure 6. Use the abrasive paper wet, rinsing it off occasionally while rubbing. Start with abrasive paper grit No. 80, then use No. 220 to remove scratches produced by the first paper, and No. 400 grit to remove scratches left by the second paper. Finally buff the surface with polishing compound, or wax it to a high polish. Now you have made yourself a paper weight—and a mighty attractive and unusual one, too.

Now that you have been through the process, you have had a chance to master its main steps. They are always the same, although you can create countless variations by selecting a mold of a different shape.

Among the simplest items to make are flat photo plaques of almost any size. You can employ a mold similar to the one used for your paper weight or select one with sharper edges if you wish. The main difference is in the amount of plastics used—only a thin layer is required on each side of the photograph. Because the layers are so thin, it is more important than ever to make certain that the mold is level before you start pouring the liquid. A slight tilt may cause an objectionable difference in thickness from one end to the other.

The finished plaques in smaller sizes can be carried in a purse or placed on a desk or table. You can make stands for them, if you wish, by casting a block of the plastics material for use as a base. A saw-cut made just the right width will provide a slot into which the plaque can be slipped to make it stand upright. Larger plaques can be prepared for hanging on a wall by embedding small rings in the last layer or by cementing the rings in place with the liquid plastics.

Many different things can be embedded in the plastics just as easily as your pictures. Jewelry foundings can be fastened securely, for example, to make unusual earrings. For a mold, merely cut several ¼-in. sections of 1 in. diameter (or smaller) thin-walled metal pipe or tubing. These sections will form the retaining walls for your earring pieces. Smooth and wax the insides, and wax the surface of a sheet of glass. On the latter attach the retaining walls with weather stripping or window caulking material—even putty. Prepare and embed the tiny photographs in plastic, and cure the latter, exactly as you did in making the paper weight. Screw fasteners can be embedded in the top layer (back of the earring) before it jells; or you may wish to first polish this surface and then use a bit of prepared plastics to cement the screw fasteners in place. In the latter event you can cure the cement without first jelling it.

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ings can usually be purchased at low cost at local hobby stores. Several firms sell them by mail, including Carmen-Bronson Co., Mt. Vernon, New York.

Another easily made item is a photo heart pin. This technique may be used to make many novel plastic articles, including a new kind of photo statuette. Secure a sheet of thin shim brass at a garage and cut it into ¼-in. wide strips on your paper trimmer. Wax each strip. You can now proceed to bend or fold it into most any shape you wish to make retaining walls for the plastic. In one of the accompanying illustrations a strip has been sharply folded in half and then opened in the opposite direction with the ends brought together to outline a perfect heart. It is attached to a waxed sheet of glass with weather-stripping compound

Transparencies that glow in the dark are backed up with a layer of plastics that contains a phosphorescent powder.

and a mounted photo is trimmed to a similar heart shape, in smaller size, for embedding. When casting on a sheet of glass in this manner, merely lay the glass in the center of a developing tray and place the latter in a large tray containing water at the required temperature. As the inner tray will float on the water, the glass will level itself. The pin back is embedded or cemented as previously described and the retaining-wall strip is easily removed when the pin has hardened.

You can even use this procedure to make mounts that shine in the dark. The effect is so brilliant that such a picture will illuminate the face of a near-by clock at night. One carried in a purse or handbag will illuminate the contents for hours so that there is no difficulty in locating keys or cigarettes. From the negative of Blackstone the magician was made a transparency on thin negative stock, the exposure and development both being short so that the transparency is on the thin and soft side. A thin color transparency could have been used in the same manner.

Castolite phosphorescent pigments are available in powder form in green, yellow, blue, and sky blue. All that you have to do is to stir the powder into the liquid plastics with the hardener. Use enough to make it quite translucent.

The procedure is to pour a layer of the

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Information, Please!

Still going strong is the steady stream of letters into the hands of our Technical Department and, slightly covered with a film of sweat, is the stream of letters going back to all you fans who wrote for information. We don't claim to know everything, but we're learning, thanks to you who make us get busy with our slide rules and text books.

Actually, there is nothing in the entire realm of photography that hasn't been yet investigated. All we do is use a little common sense, coupled with some careful investigation, and we come up with the answer to any photographic problem. Write us your pet peeve and see what happens.

ANOTHER FIRST FOR DELTA!

Nobody, but nobody, but DELTA, can offer focusing mounts for lenses in barrels. Our experience in catering to the person who needs specialized equipment has prompted us to manufacture a focusing mount which will convert any lens, at present in a barrel mount, into a unit which can be used with any camera having an interchangeable lens feature, from the smallest to the largest camera now in use.

Typical of Delta's services is this unusual combination! Here is a Zeiss Biotar 5cm lens, coupled to the Leica Rangefinder, and adapted to the Revere 8mm camera.

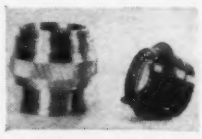
HERE'S AN EXAMPLE!

You have a lens from a Graflex, let's say. It's a beautiful lens in a barrel with an iris diaphragm. You also have another camera, such as an Exakta, Praktiflex, Korelle Reflex, even a 16mm or 8mm movie camera. Is there any earthly reason why you cannot use the long focus lens from your Graflex camera (or any other camera) on the smaller negative size camera? Of course not! DELTA saves the day for you—and also considerable money to boot.

We can make and fit a focusing mount for your lens so that it can be used on the other cameras, thereby saving you the difference between the cost of the focusing mount and a completely new lens.

HERE'S THE LOW DOWN!

To summarize, any lens in a barrel can be put into one of our focusing mounts and, if the focal length of the lens will cover the negative size, it can be used with any camera which has the interchangeability of lenses incorporated in its features. The lens is made so that it can be instantly removed from the focusing mount and used interchangeably with both or more cameras.



Shown is the blank focusing mount with the Zeiss Tessar 16.5cm lens in barrel before mounting.

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(Lenses up to and including 5" focal length may also be put into focusing mounts which can couple to the rangefinder on most miniature cameras. Prices on application.)

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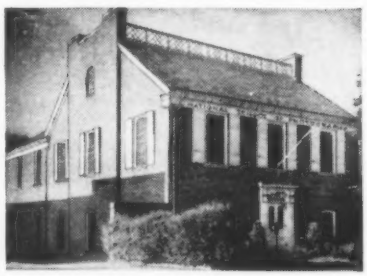

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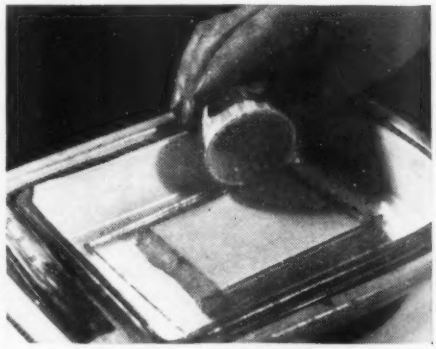
Phosphorescent powder is mixed into the plastics after the hardener has been added, just before pouring into the mold.

clear material first. This is the front of the plaque. Then dip and embed the transparency in clear plastics on top of it. Finally, when the material has jelled a bit, pour in the layer to which the phosphorescent pigment has been added.

Strips of glass, fastened to a large sheet of waxed glass with putty or weather-



A wall mold for the luminous plaque is made on a sheet of glass with glass strips held in place by ordinary putty.

stripping material, can be used to make a mold of any size for a mount of this type. The completed job is very effective when viewed in the dark—the accompanying picture hardly does justice to it.

The examples given here are only the beginning. There are many other applications of this interesting process which you can work out for yourself, using the basic procedure which has been described. Use plastics photo novelties to help complete your Christmas list this year, and your friends will be surprised at the smooth, professional-looking results you can easily obtain.

[*Plastics described in this article can be purchased at hobby stores or by mail from the manufacturers—Castolite from The Castolite Co., Kenilworth, Ill., and Plaskit from The Kemnitz Corp., Milwaukee, Wis.*]—Ed.

Lens bubbles are not always defects; sometimes they are proof that a lens is made of good optical glass. It is odd to note that the best of the pre-war European optical glass often contained bubbles, and that many persons came to recognize them as an indication of quality. Of course bubbles do not make the lens better, but they do very little harm unless they happen to be near its center.

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Several clubs still use addressograph plates on which the POPULAR PHOTOGRAPHY address is 540 N. Michigan Ave. This practice tends to delay matters and to inconvenience your Uncle Sam's faithful mailmen—so will you *please* make certain that your club secretary has us listed at our correct address: 185 N. Wabash Ave., Chicago 1, Ill.

Club Schools Do Good Job

Among the nation's larger camera clubs a considerable amount of excellent instruction is being made available each autumn to advanced photographers and beginners alike. Nominal tuition fees and capable instructors attract many serious workers to these annual courses of study and demonstration, most of which consist of weekly sessions. Among the schools which have come to be well established in their localities are those conducted by *Boston Camera Club*, Boston, Mass.; *California Camera Club*, San Francisco, Calif.; and *Jamaica Camera Club* (Central Queens Y.M.C.A.), Jamaica, N. Y.

G.I. Camera College a Credit to Sponsoring Denver Clubs

Having rendered a distinguished service ever since its origin in 1945, the "G.I. Camera College" in Denver, Colo., recently wound up its activities after a series of festivities and a special radio program during which sincere tributes were paid to the Denver amateurs whose efforts had made it succeed.

Started originally as a means of bringing movie entertainment and basic photographic instruction to hospitalized service personnel in the Denver area, the "college" grew rapidly until over 300 persons were participating as entertainers and instructors, and programs frequently were put on simultaneously at Fitzsimons General Hospital, Fort Logan, and Lowry Field. Field trips later were added to the curriculum, and both hospital and Army authorities have vouched for the considerable value of the various activities as morale-builders. More than 400 separate programs were given in less than two years, and the *Denver Camera Club Council* has our hearty admiration for the organization and industry with which its membership made this unique project succeed beyond all expectations.

Filmers Make Themselves Known

Having been organized only since June 9 of this year, the *Smoky Mountain Movie Club* already has launched two projects which render it a welcome addition to its community, Asheville, N.C. Members put on weekly movie shows for children at the Asheville Orthopedic Home, and are at work on a 16 mm color-feature which will depict the needs and purposes of the Community Chest. In addition, they are filming the stage hit, "Dark of the Moon," a play whose story has its origin in the Smoky Mountain locale. Good movie coverage of the 20th Annual Folk-Dance Festival and the Soap Box Derby also was effected by club members. The group meets on the first Thursday of each month at the George Vanderbilt Hotel in Asheville, and welcomes visitors. The mailing address is in care of B. T. Behrens, 1 Farrwood Ave., Asheville, N. C.

"I hear it was his last shot."

How Coast Club Rates Movies

In judging members' entries in the annual club contest, the *Los Angeles Cinema Club* is employing the following breakdown, which will be of interest to all amateur movie-makers:

Photography, 40% (10% each for exposure, focusing, lighting, and composition); continuity, 20% (10% each for scenario and editing); titles, 10%; and treatment of subject, 30% (10% each for fidelity to theme, choice of subject, and locale).

Seems logical to us. Has your outfit a different basis for judgment? If so, let's hear about it.

Stereo Society Is Forming

With stereo equipment returning to the market, and with at least two European stereo groups active at the present time, an American interest in this phase of photography is being organized under the guidance of the *Stereo Society of America*. Anyone desirous of further details should write at once to the secretary *pro tem*, Owen K. Taylor, at 40 Monroe St., New York 2, N. Y.

First Chicago Cine Show Held

Unusually good amateur films were among the entries in the first annual film contest held recently by *Associated Amateur Cinema Clubs*, an organization composed of groups in the Chicago area. First-place winner in the 8 mm class was Donald Hope of *Calumet Movie Makers*, Hammond, Ind., while in the 16mm class top honors went to William Vincent, Jr., a founder of *Kenosha* (Wis.) *Movie Makers Club*. Films were judged in the quarters of *Metro Movie Club*, at River Park Field-

house on Chicago's northwest side, the judges being Charles Hammack of *Chicago Cinema Club*, Joseph Sorren of Amateur Screen Photography, and John Alden, associate editor of POPULAR PHOTOGRAPHY.

Traveling Salons Wanted

The *West Asheville Camera Club* is anxious to schedule any traveling print exhibits and to exchange ideas regarding club activities. Write to the club secretary, Earl West, in care of Ervin's Camera Shop, West Asheville, N. C.

Clubs in the Middle West are advised that an exchange salon has been prepared by *Gary Works Camera Club* for routing in the central states only. For further details, correspond with Henry Buller, 2221 W. 10th Place, Gary, Ind.

We Hear . . .

THAT a new club has made a very auspicious start in the Philadelphia area, with 40 members, a waiting list, and an interesting winter program schedule. Name and address are as follows, for your mailing lists: *Community Camera Club of Christ Church*, Haverford and Manoa Roads, Overbrook Hills, Philadelphia 31, Pa.

Prexy Joseph Harley, of *Metropolitan Motion Picture Club*, had a nice editorial on the back cover of the club's annual Gala Night program. He wrapped up a lot of meaning in his last sentence, which deserves careful thought by any amateur movie-maker: "The best ways to enhance the interest of a motion picture will be found in the effective use of imaginative powers, in the warmth of sincerity, and in the exercise of good taste."

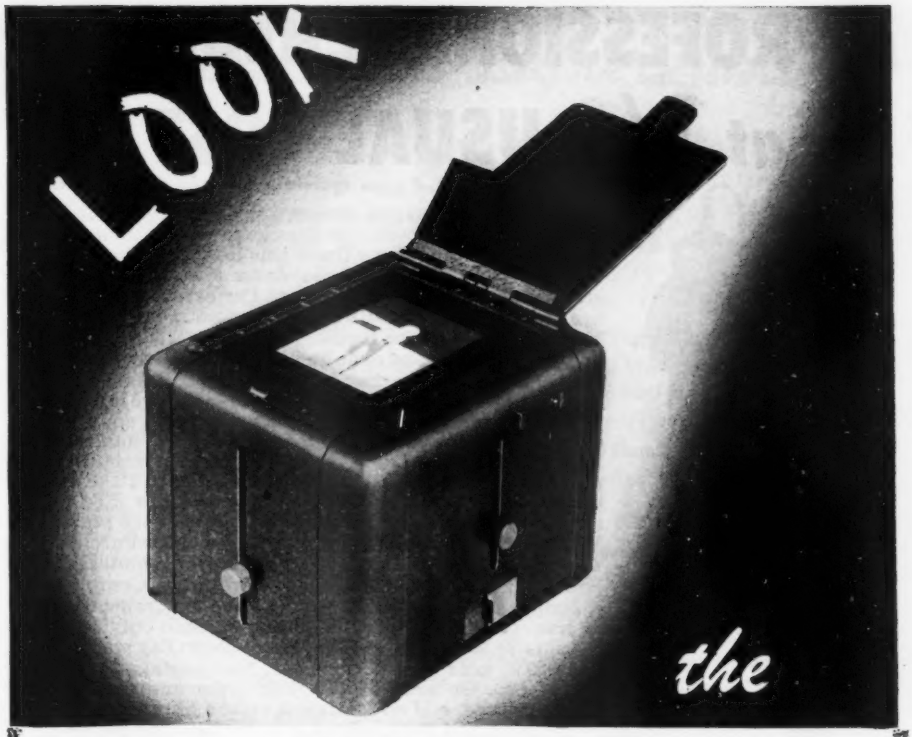
The *Society of Photographic Arts* (which we mentioned here recently as "The Society of Photographic Artists") has advised that they're meeting now on the first and third Tuesdays of each month. If you're interested in knowing more about this group, write to Robert Leiser, 2510 W. Seventh St., Los Angeles 5, Calif.

Maybe *Minneapolis Cine Club* should go into business. They've already shot considerable footage for various outside organizations—and now they're being asked to make films for Ducks Unlimited, the Society for the Blind, and the Minnesota State Fair. Nice going, indeed.

Metro Movie Club (Chicago) has a real idea. On the back page of a recent issue of their club bulletin they have listed the personnel of each club committee *and* the duties for which each committee is responsible. It's been our experience that committee members themselves are all too apt to be in some doubt as to what their exact duties are, and this public listing leaves no doubts in the mind of anybody concerned.

Always a bitter enemy of unwarranted "candid camera" excesses, we're really on the warpath since one of the neighbor kids got hold of a cheap flash outfit which never misses. It's getting so a man can't even go around his own house dressed for comfort without some adolescent blackmailing him for bubble gum!

—*Whit Hillyer.*



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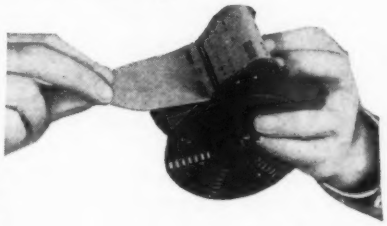

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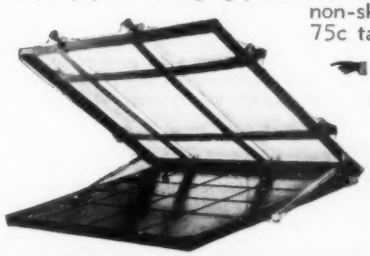

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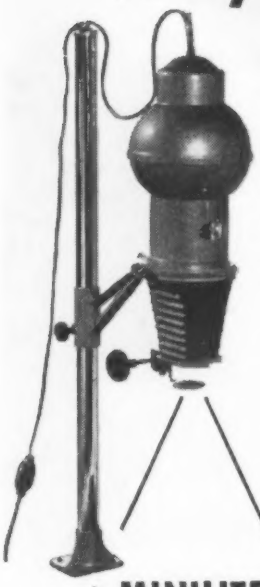

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Effectiveness

(*Continued from page* 44)

little—and a great deal of time. Our ability to make a good negative and a good print is almost exactly in proportion to the number of hours we have spent with our hands wet. Nothing will take the place of practice and experience in producing a technically good photographic image, and no words of mine will make you a skillful photographer. When we talk about effective pictures, we go beyond the "pick and shovel" stage of photography. We assume acceptable technique. We also see quickly that mere technique does not make a picture. After all, a photographic image is simply a chemical reaction, and the fact that it comes out right does scant credit to the individual. The all-important question is whether or not we have an idea mixed in with our chemistry. Let's say that we are capable of making good prints, and go on from that point.

The elusive thing that we strive constantly to attain is high emotional quality. This is like the roads across Arkansas. No matter how far you travel, or how fast, there seems to be just as much ahead as ever. Pictures are merely emotions put on paper—just like writing; just like music. They stimulate other people's emotions—just like writing; just like music. By diligently studying them and understanding their basic structure, we become artists in their creation—just like writing; just like music.

Art has progressed prodigiously in the past few thousand years, and if we study this progress we will see that it has been in the direction of becoming constantly more effective—more potent in its emotional impact. If we keep our own work effective, we need not be slaves to any school of thought or any complex theories. If we can simply stir up real emotion with our pictures, we can take the hypothesis of Dynamic Symmetry and wrap it up in the Hogarthian Curve and dump the whole bundle of theories in the nearest trash can.

By now, some of you probably are wondering who asked this radical to enter these halls of pure photography and blow such discordant blasts on his trumpet. Really, this is not radical propaganda in any sense. It simply takes considerable dynamite to penetrate through a thick, gooey layer of artistic mumbo-jumbo and reach the bed-rock of good pictures—their emotional power.

Some pictures are effective because of certain things. Know these things. Know them so well, in fact, that they cease being an object of thought and become an aid to thought. We never really know a subject while we continue to think *about* it. We know it only when we start to think *with* it. We must strive to become skilled in playing on the emotions. With an understanding of the things that stimulate the viewer of a picture into a sure emotional response, we can pull out our various stops like an organist, and create emotional effects without floundering or confusion.

First, let us fit composition into this dis-

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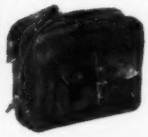

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cussion. To start with, composition is a vague and dangerous subject. It can become so much of an obsession that people begin making compositions instead of pictures. If composition aids in giving a picture emotional value, all well and good. If, however, it predominates—if it calls attention to itself and away from the idea

This subject matter has been chosen to emphasize a mood. F. J. Goldsmith has in "Evening-Tide" succeeded in transmitting what was in the photographer's mind.

of the picture, it obstructs emotional response and its value becomes negative.

The man with emotional appeal in his work need not be technical or complicated. Things "click" because they seem to satisfy something inside of us—something emotional and not necessarily intellectual. For example, most of us can whistle "Peg O' My Heart," but I will wager my last dollar that no one reading this, musicians excepted, can whistle the first five bars of a single one of the hundreds of Bach Fugues which are considered gems of technical music. It's the man with emotional appeal that catches the other man's fancy.

After reading several very interesting and somewhat contradictory books on composition, the best possible definition I know to describe composition is "The act of laying down the law to Art." About the strongest argument I can present against the various dogmas of composition is that they appear so infrequently in Nature, yet beauty is so prevalent.

A few very broad aspects of composition—so broad that some will say they are not composition at all—would include the following. These are considered only as improving the over-all impact of a picture, and if this is done, an effective result is almost a foregone conclusion.

Distinguish between a snapshot and a pictorial subject. If you want a picture of Aunt Lucy's cat, make it. Make a good one! Then give it to Aunt Lucy. Don't enter it in a photographic salon. In other words, there are small pictures and big pictures, and I don't refer to dimensions but rather to ideas.

After you have decided upon a principal subject, choose your supporting detail with a view to simplicity. Nothing ever was harmed by being simple. This makes it easy to understand and, in the case of a picture, actually easier to see. Given a good subject, a simple picture that goes right to the point has a much

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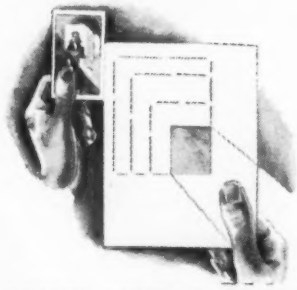

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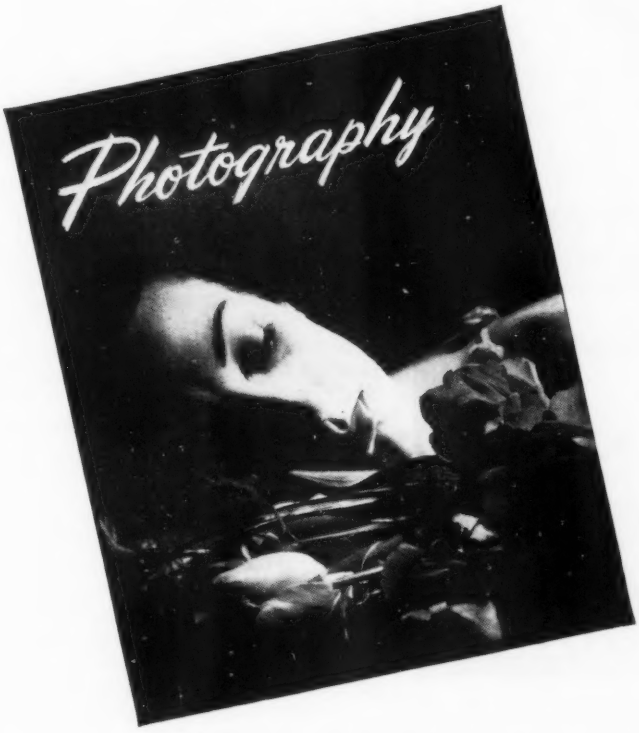

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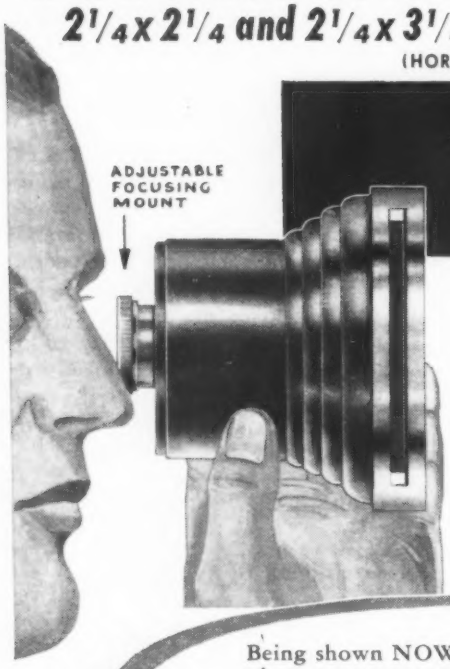

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more powerful impact on the viewer than one that is cluttered with extraneous detail, and impact is what we are after. Occasionally we see a "busy" picture like the waiting room of a big station, that has much in it to discover and to hold the interest, but on the whole this kind of composition is a risky business and almost always is lost when pictures are viewed at a distance, as in salon judging.

Give the viewer something definite to look at on first sight. In simpler terms, establish a center of interest. Put this where you please. It has been well established that the eye naturally hits a piece of paper a little to the right and above center. If you are conventional, spot your principal subject near here. If you want to be radical, go ahead and move it. It doesn't matter if the subject is powerful and is not competing with surplus detail. But, don't make the viewer hunt for what the picture is about—he won't do it.

Keep prominent points away from the geometric center of the page. There is something particularly disturbing about a composition that suggests you might drive a tack through some spot and whirl the print like a pin-wheel. To a lesser degree, this applies to horizon lines, trees, and building edges that cut the picture exactly in two.

Utilize the extreme psychological power of rhythm. Going back to our related arts, what would music be without rhythm? What would poetry be without its cadence? Even the writing of good prose has a definite, if not obvious "beat." Response to rhythm is one of the most primitive instincts. The commonest of all musical instruments in every race of man, and probably the oldest, is the drum. Rhythm is, and always has been, a surefire emotional stimulant.

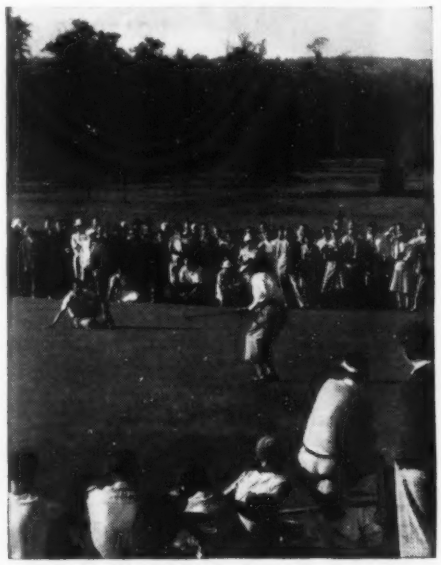
There are two kinds of rhythm. There is that like the ticking of a clock, unbroken in its regularity and so monotonous that we first observe it, then tire of it, then ignore it, yet if it were to stop or be taken away, we promptly would miss it Then there is harmonic rhythm, typical of which is the clack-clack of horses' hoofs on a pavement, orderly in its repetition but not always the same.

Rhythm is a potent compositional device. It appears in steps, in railroad ties, in fence pickets, in the limbs of trees against a sky, in the furrows of a plowed field, even in a sack of potatoes. Usually, rhythmic elements become a background where, by their very repetition they lose power, but they create an unconscious emotional satisfaction and allow us to emphasize a certain principal subject merely by breaking in on this rhythm.

The line of a picture is important. The line is the route traveled by the average eye in viewing the picture for the first time. In order to keep a picture simple and not to detract from its quick emotional appeal, the line should be a reasonably smooth sweep, starting at the center of interest and progressing to less important objects. The line of a picture should not conduct the eye off the page in a premature manner.

Planes of perspective should be in orderly progression. In landscapes and in many other pictures creating the illusion

of depth, it will be found that the brilliance, contrast, or even the sharpness of focus recedes in steps or planes. Without this progression, there is a weak sense of depth. This effect often is heightened in landscapes by a dark foreground running out to brighter and brighter distances, or an increasing haze effect as the distance increases. It is an easy mistake to allow some plane or object in the middle distance or far away to match up with something near-by and thus close the two planes and destroy the depth illusion. The effectiveness of many a landscape is lost because of this. Furthermore, a receding plane that is out of proportion in brilliance attracts undue emphasis to itself and often creates a second and competing



M. K. Leggett has made a tiny golfball completely dominate this scene. Tenseness of foreground figures adds interest.

center of interest. Such errors nearly always can be cured by the photographer in printing.

It certainly is obvious that the foregoing comments on composition are general. One could dwell on the details of any one almost endlessly and create complete confusion thereby. Let us sum up composition by saying that it consists of putting things together pleasingly and in an orderly fashion, in order to retain the necessary emphasis where we want it.

Frequent reference to emphasis leads us to a more complete discussion of this very vital element of pictures. Emphasis is the device by which we get people to look at what we want them to see. Obviously, it is tied in closely with effectiveness or emotional appeal. We can gain emphasis in our photographs in several ways.

By position. We put the emphasized object at the center of interest or, in other words, it becomes the center of interest by its location on the sheet.

By shape. A single marble among a number of scattered dice will stand out by its distinctive shape alone; not by size, color, or any other physical attribute. This type of emphasis by shape has countless applications.

By brilliance. Naturally a bright object

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overpowers its duller neighbors, and the brightest object in a picture is most likely to attract the eye first.

By sharpness. Keeping the main object in sharp focus and the subordinate objects out of focus makes that one object stand out. Some very effective examples of emphasis have been produced in this way, but with the minature camera some of us have never known of this trick. The short, almost universal focus of a miniature camera gets everything sharp—what you want and what you don't—all together. Many a skilled pictorialist will vow that for certain kinds of scenes you need at least a 4x5 image and a lens whose focal length is no less than one and one-half times the diagonal of the film. With such a combination, extraneous objects can be thrown out of focus and the attention held where the photographer wants it.

By size. A set of ten bowling pins with one duck pin among them is a good example. While the duck pin is the smallest, it is still the most prominent because of its distinctive size.

By number. Consider a picture showing several groups of people distributed over the area of the scene and, all alone, one single man. That man is emphasized by number alone.

By consistency. Assemble fifty men all dressed alike. Have all but one wear hats. The hatless man will stand out because he is inconsistent with the scene.

When you emphasize something, you make the picture more effective because it is easier to grasp quickly. You assure yourself that the viewer does not miss the point you are trying to make. When we return to our earlier discussion of trying to convey ideas, it can be seen that proper emphasis is a necessity in transmitting the main idea from the mind of the artist to the mind of the observer.

So far, we have avoided the biggest of all factors in making effective pictures—interest. Effective results demand the creation of an emotional response, and we set off such a response most surely and quickly by being interesting. This can hardly be classed as a limitation on our efforts, however. Interest is the broadest of all our subjects. Just what are we the most interested in?

Call me a cynic if you please, but we are first interested in ourselves. Show me a picture of the Egyptian Pyramids and I am not more than politely interested in the fact that you were there. I am interested in imagining myself there. When a woman sees a fashion magazine, she does not admire the beautiful models as something detached from her—she sees herself standing on that page. When we go to a show, we enjoy it to the extent that we can project ourselves into the plot. Things that are pleasant to most people, and not easily attained by them, are sure-fire interest-getters. This may be the psychological background for the ever-present popularity of newspaper "cheesecake" pictures.

Emotion is a powerful creator of interest. Every picture must touch off some response. Probably no list would be complete, but a general group of such emotional stimulants might include:

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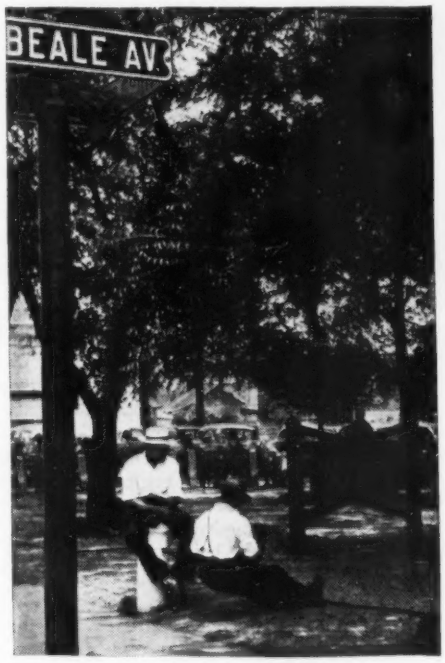
beauty, love, humor, horror, hatred, and conflict.

Some of these are self-explanatory, such as beauty. Love, in addition to its obvious connotation, includes animal pictures and other subjects that appeal to our affections. Humor, if well done, is powerful—otherwise is "corny." Horror is



This picture talks. Titled "Memphis Blues," it tells you where it was taken and it fits its locale. Leggett is its maker.

a rather interesting thing. I once attended a salon in which was exhibited a group of famous news photos. One of these showed two policemen, one of whom had been badly injured and the other was standing over him protecting him from a mob. It was anything but beautiful, in fact definitely repulsive, yet it drew one of the biggest crowds. People have a morbid interest in such things and, at times, they are effective interest-getters if we feel like using them. Conflict, or highly contrasting ideas in a single subject, often are striking. For example, the painting of the huge dog that has just rescued a small child from drowning, or the famous picture of the Gay Nineties, "Beauty and the Beast."

And now we come to the part of our subject that I respectfully dedicate to P. T. Barnum. This deals with showmanship. Since pictures are made to show, one can devote a lot of time and trouble to making them show well. In salon pictures, strive for dramatic effects. Judges get lulled into insensibility after they have seen a few hundred pictures. I know wherein I speak. There comes a time when they wouldn't like a picture even if they thought it was good. They are tired of seeing more and more of the same thing. Jar such a jury out of its lethargy with something striking, and you have gained a big advantage. I have seen some questionable pictures go into a show just because they gave the judge a lift at the right time. In all of this, I don't refer to cheap stunts or ginger-

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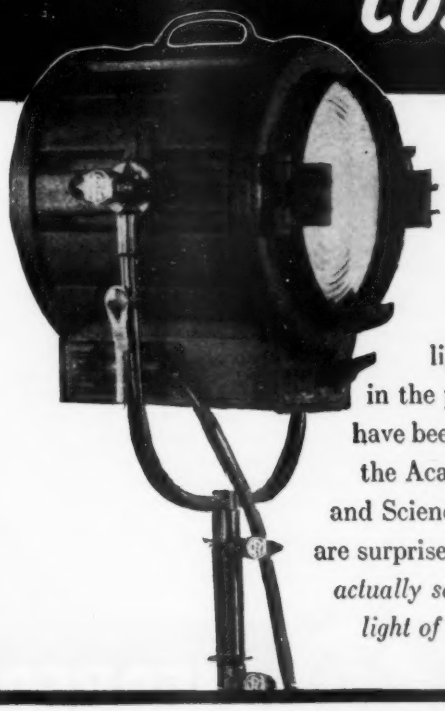

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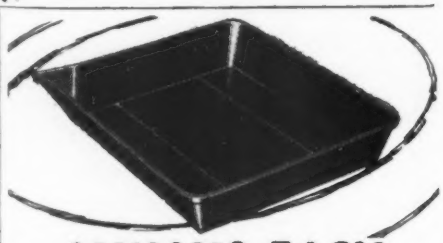

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bread, but to good sound showmanship.

There is nothing so powerful, for example, as a large print. It should be capable of being seen and understood instantly at twenty feet. At a closer distance, it gains even more punch.

Put drama into your subject matter. Plain portraits, no matter how good or how beautiful, are a dime a dozen in the ordinary show. Character studies are in a little different category, since they allow for more latitude in treatment and for greater interest. Simply remember, the first requirement of a picture is that it be interesting or the observer will pass it by. Use your imagination! There is far too little of the P. T. Barnum influence in photography.

There is a world of difference between photographs and pictures. A photograph is simply a chemical reaction. Pictures are emotional things. They are ideas on paper. They are immaterial in that they go beyond the physical and come within the esthetic phase of our existence. As such, to be effective, they must stimulate the emotional responses that all of us have pretty much in common. Photographs are made in the sink. Pictures occur in that anatomic region lying between the ears of an artist.

All we have been talking about is summed up simply by saying that, to be worthwhile, pictures must be effective; and to be effective, they must stir emotional responses by one means or another. Pictures are by no means the only vehicle for carrying an emotional stimulus. The same piece of paper can carry either words or music and do just as effective a job. Photography is just one of many ways of putting ideas on paper, and it has many things in common with all the other methods. The more we broaden our perspective and see that the photographer can borrow from the other arts, from writing and from music, the more we will take the fullest advantage of our medium. We can take compact, simple ways of telling our story from great writers who shun non-essential details. We can take rhythm, cadence, and atmosphere from the field of music. We can take structure from the poet. We are hemmed in only by the limitations of our imagination and unwillingness to embrace the whole of the descriptive arts.

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—*John Stockwell, Brooklyn, N. Y.*

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Special Effects

(*Continued from page* 131)

effects on shots made in the daytime. To get such effects, there are many combinations of filters that you can put in front of your lens to get the desired effect. Many cameramen use a 25A or a 29F filter in combination with a medium speed film to assure sufficient contrast. Others prefer to combine the 23A filter with the 56B filter, which gives a little softer night effect. A 72 filter is splendid for extreme night effects in very strong sunlight with the lens wide open and with the faster type of panchromatic film in the camera.

If you intend to show sky in pictures of night scenes, be sure it is a fairly deep blue, or your filters will not have any effect on it. Expose for the highlights, and close your diaphragm down one or two stops in order to underexpose the shadows. Persons within close range of the camera will look a bit too chalky due to fact that the filter will subtract some of the reds from the scene, and such persons should, therefore, put on a rather dark shade on panchromatic makeup.

Night shots and moonlight effects in the daytime also can be achieved with color film—in either of two ways. One way is to use a blue filter, such as the Harrison B3 or B4, and then expose at the meter reading, *disregarding the factor of the filter.* The other way is to load the camera with Type A Kodachrome and place a Harrison C1 filter over the lens. Expose one-third of a stop more than you would with the Daylight Type Kodachrome without a filter. You can accentuate the night effect by either method with the use of a polarizing filter.

Once, when making a travel picture in a remote section of Sweden, I wanted a picture of a little cabin to look like a night shot, with light showing through the window of the cabin. Here was a challenge, as I had no light stronger than an old-fashioned kerosene lamp. But—like I said before—the simplest way is usually the easiest way. I taped sheets of tinfoil (in which the sheet film for my still camera had been wrapped) to the inside of the window pane and hung an old lace curtain over it from the outside. In the afternoon, when the sun was low, the light hit this reflecting surface and gave the appearance of light inside the cabin. To add to the illusion I sprinkled some white flour on the ground directly in front of the window, which made it look as if the light reflected on the ground. Then I photographed the scene with a night filter and the correct amount of underexposure. For my purpose I now had enough light to shoot any fast action to take place outside the little dwelling.

It is not very likely that the average amateur cinematographer will go to the trouble—for trouble it is—to create the realistic fog scenes such as the commercial movie studios do. There are many different ways to produce this illusion, but let's pick out the easiest one and discuss it. If the air is still, you always can depend on ordinary white smoke.

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Such white smoke is made most easily by using smoke cartridges which ordinarily can be purchased from fireworks manufacturers. This smoke is heavy enough so that it remains fairly close to the ground, and it can be fanned into place so that the camera lens will pick it up. For long shots, or scenes too spacious to use the smoke method, there are dependable fog effect filters. Such filters are made by firms like Harrison & Harrison in Hollywood, and George H. Scheibe in Los Angeles, and can be ordered through your photographic dealer. The filters come in five different grades, giving effects which vary from a slight

Fog effect over small areas can be created by fanning white smoke near the ground (above) where it will be picked up in the lens. Smoke comes from cartridges (below) available like fireworks.

mist to a dense, ghostly fog with strong highlight halo. A medium fog filter and a little smoke moving about in front of the camera will create a very convincing illusion.

Underwater scenes can be shot in different ways. The best way, of course, is to shoot under water, but this method requires too much expensive and complicated equipment for the average amateur. Another way is to shoot the picture through an aquarium which is placed directly in front of the camera. However, if you do not have sufficient light or fast enough film to allow you to stop your diaphragm down properly, this method is not to be recommended. Again, the simplest way is the best. And the simplest way to make underwater scenes would be on land. Hang up two frames, over which you have stretched fine barbinette gauze, about eight inches in front of the camera. Arrange the frames in such a way that some sidelighting strikes the gauze. Marine vegetation, sunken model ships, and other props and miniatures can be suspended on invisible wire on the far side of the screens. As you

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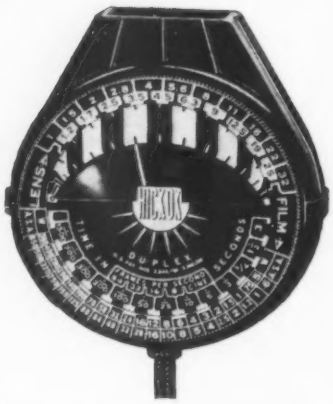

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start the camera rolling, move the two screens slowly past each other in opposite directions, and the underwater effect will be surprisingly realistic. In this case, expose for your subject—make no allowance for the screens.

If you want to show that shiny new car of yours turning over—without any damage to it—there is a very simple way to do it. Have someone drive the car

Soft night effect such as this can be achieved in daylight by combining a 56B and a 23A filter in front of your lens.

directly at the camera, and stop it when but a few feet in front of the camera. As the car fills the frame of your camera finder (and while the car still is in motion) jerk the camera over to one side. This will give the illusion of the car turning over on its side—provided no part of the background is visible when the scene is taken.

You can make a ship rock in the same manner. Have your subject walk down the deck in a wobbly fashion, imitating a person trying to steady himself first on one foot, then on the other. Rock your camera slowly from side to side, as if the ship were rocking. Make sure the horizon is not showing and that no other passengers are seen walking about the deck. Also try to synchronize your movements with those of the person staggering—to give the picture as much realism as possible.

Let's say that you want to make a comedy picture of Junior. He is sneaking into the house to set off a huge firecracker under his unsuspecting brother's chair. (Looks like this would be a good place to have a heart-to-heart talk with Junior on the danger of using fireworks.) Anyway, according to your script, the blast goes off and scatters all the furniture, blows Big Brother off his chair and blackens Junior's face. It all sounds like a messy job, and if your wife or mother happens to have read the script, you may have to give up the whole idea—unless you know how. And this is how you can do it:

Rehearse your scene and get your camera set. As the scene is being photographed, we see Junior lighting a match and touching it to the giant fake firecracker. It is at this point that you light one of your own—a charge of old-fashioned flash powder in a pan in front of the camera—which will create the necessary smoke screen.

The smoke will blot out everything from view, and this is your cue to stop the camera. Now, disarrange your set. Scatter things about the floor, turn over

a couple of chairs, scatter bits of broken plaster about—in other words, make the room look as if there had been a real explosion in it. Big Brother is found on top of the bookcase, Junior is stretched out on the floor, his face blackened.

Now you continue the scene by first lighting another flash of powder in the pan, and then starting the camera—which is on a tripod and has not been moved since the previous scene. As soon as the smoke has cleared a bit we will see Junior sitting up, rubbing his eyes in surprise.

To cut these scenes correctly, the first shot should end, and the second one begin, where the smoke is most dense. It also should look like a continuous scene. As Junior sits up and rubs his blackened eyes, he discovers Big Brother through blurry eyes on top of the book case. This calls for a separate shot of Brother. To add realism we should see his picture in a dizzy blur which slowly comes into clear view—as if seen through Junior's haze-clearing eyes.

To accomplish this hazy-to-clear view, place a piece of optical glass (flat, flawless glass) over the lens. Second, shoot the scene in reverse. If your camera is not equipped with a reverse crank, just turn the camera upside down, take the scene, and then splice this section of film in end-for-end when it comes back from the processor's. (In addition, if you use 8 mm film, you will have to "flop" the film so the sprocket holes will be on the proper side.)

While the camera is in operation on this scene, pour some warm oil from a small spout can over the glass disk, allowing it to run gradually from top to bottom. When this effect is seen on the screen, it creates the illusion of a blurred image gradually dissolving into a clear picture.

These are only a few of the many simple effects often used by professional cameramen. You may be able to add many more to your bag of tricks by dreaming up some for yourself, and then giving them a try. Put your imagination to work and see what you can do. If a trick should not work—so what! Just think up another one, and try again.—

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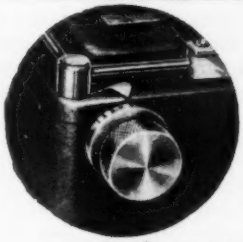

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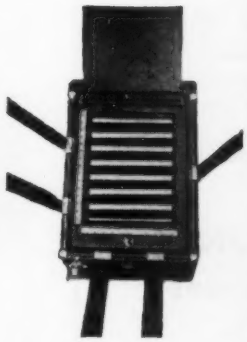

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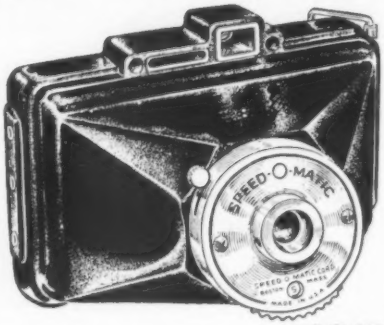

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For 47 Years a Press Photographer

(*Continued from page* 113)

paper. This is done daily throughout the baseball season now, but Armiger was the first to do it. About that time photographers were at the mercy of the weather, and if a big story broke, the editor would first look out of the window and see if there was enough light to make the picture. Ben however, was one of the first to overcome this obstacle —using a product called Luxo powder.

Three of Ben's subjects as child prodigies grew up to be famous in their fields. Bobby Jones in golf, Willie Hoppe in billiards, and Josef Hoffman on the piano.

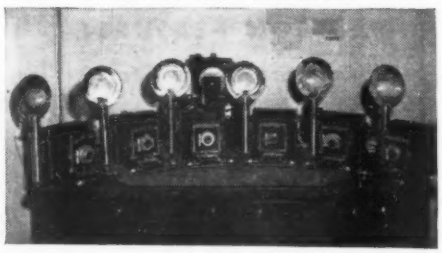
Covering a spring training trip of the Philadelphia Athletics, Ben gave a rookie a few prints to send home to his girl. The rookie made good; Ty Cobb, was his name. In appreciation of this favor when Ty got married he let Ben make exclusive pictures of the wedding and also of his first child.

When the late Woodrow Wilson was going to France for the peace conference ending the first World War he stopped in Philadelphia to see his daughter, Mrs. Francis B. Sayre, and her new born baby girl. Ben talked to the President and received permission to make exclusive pictures of the president and the child. Twenty years later, covering a graduation at Bryn Mawr College, Ben took pictures of the same girl who was then the valedictorian of her college graduation class.

For forty-seven years he has photographed them all. Hoboes, debutantes, presidents, kings, and show girls. He has made pictures of just about every subject imaginable. He hasn't any intention of retiring because he gets as much kick out of his work now as the first day he started.

His advice to persons who want to make news photography their profession, is to go out and get a picture. Coming from a man like Ben Armiger that sounds like good advice.

DUMMY PRESS CAMERAS



Can you tell them from the real thing?

When you see a motion picture with a group of news photographers accidentally giving their cameras hard treatment, don't wince at what they are doing to difficult-to-get equipment. Chances are those cameras are dummies with pop bottle lenses set in simulated compur shutters—such as those shown in the photograph. These are Ramlose dummy cameras, made by Garden and Williams of Los Angeles, Calif., for delivery to a major Hollywood studio.

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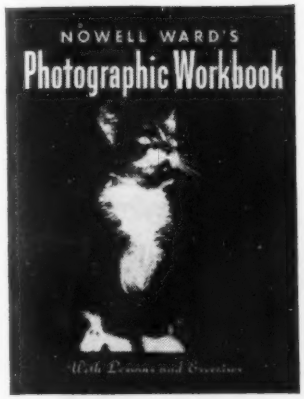

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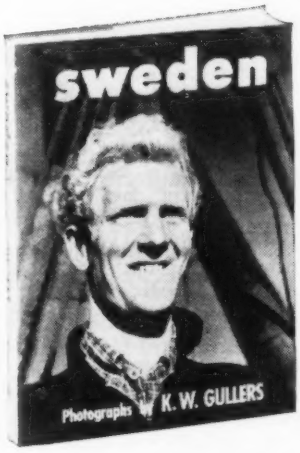

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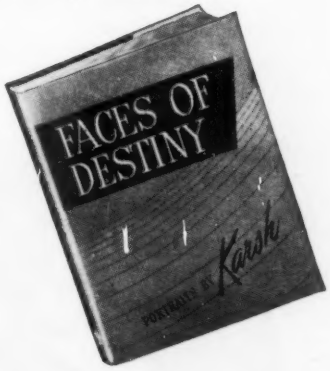

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COLOR Set to Music

WHEN two boys at Riverdale Country school, Riverdale, N. Y., got the camera craze and started working with chemicals in the lab after school, they never dreamed that out of these experiments would come something that would bring them fame and fortune—color photography.

Leopold Godowsky and Leopold Mannes were both sons of famous musicians and were born with a natural musical gift. In the same class at school, they found

Leopold Godowsky, left, and Leopold Mannes have a lot in common beside names. They are credited with developing Kodachrome, and both are excellent musicians as well as research men.

they had much in common in the musical line as well as in their mutual hobby, photography. It was here at school that they developed a friendship which is still as warm as ever after nearly twenty-five years of collaboration.

One night the two Leos saw a movie called "Our Navy," which was made by Prisma, one of the very earliest color systems. They both were convinced that they could do better and solemnly agreed to work side by side until they had perfected this color photography.

After leaving school, Godowsky had to go to California to play in the Los Angeles and San Francisco orchestras and their resolution to work "side by side" had to be abandoned for the time. Mannes remained in the East, but they filled cross-country correspondence with page after page of scientific notes on their continued experiments. A few years later, Godowsky returned to New York and they both settled down to careers as music students and teachers but never lost their interest in photographic work.

In the kitchen of their apartment, they set up a laboratory and continued to devote all their spare time to experiments. They soon found, however, that the purchase of the necessary chemicals was a severe drain on their small resources, and they had to persevere in the face of many discouragements. It is not surprising that these two untrained boys, working in a kitchen with a washbasin as their developing tank, had plenty of disappoint-

ments. They tried one system after another only to find each succeeding one was not good. When they ventured to explain their ideas to photography experts, they were told to stick to music.

One afternoon, while riding on top of a Fifth Avenue bus, they decided that a "layer process" might be a successful solution. They started coating a film with two separate layers of different chemicals that would catch the essential red and green colors. This was the basic theory that actually turned out to be Kodachrome film.

In 1922 they got a New York banker, Lewis Strauss, who incidentally has been appointed by President Truman as one of the five men on the atomic bomb commission, to come to their kitchen laboratory and see their work. It took about an hour or so to prepare the films in those days, and the two boys fervently prayed that Strauss would wait. At this crucial moment, their two-fold talent came in handy. While Godowsky hurriedly arranged filters and layers, Mannes entertained the banker at the piano. Eventually the demonstration was ready, and Strauss, considerably impressed, persuaded a group of his wealthy friends to set up the two in a well-equipped laboratory on Seventieth Street where they could work in earnest.

Even after all this, Mannes and Godowsky were still a long way from turning their invention into a commercial proposition and from finding a process that would be cheap enough for the general public. In 1931, a real break came when they got a chance to work with Eastman Kodak Co. The men, now both married, left New York and their beloved music and headed for Rochester, N. Y., where they settled down to work in the Eastman laboratories, enjoying the best conditions under which they had ever experimented. Dr. C. E. K. Mees, director of Kodak Research Laboratories, took a deep interest in them, believing that the process which they proposed would give satisfactory color photography.

Finally, after seven struggling years, the plans that two ambitious boys had made in high school bore fruit. Their method was introduced to the public under the now famous name of Kodachrome. It was an immediate success, and soon royalties began to roll in and the two found themselves richer than they ever hoped to be. The problem of income having been solved, both young men felt free to return to music—their first love. They gave up their homes in Rochester and went back to New York to devote themselves to music—Godowsky to violin, and Mannes to the cello.

But now these two, working with Kodak research scientists, have again returned to experimenting with photography and hope to invent a fundamental improvement on present systems of color photography.

These two musician-scientists have made good use of their double genius. They have made a prominent place in the world of music, following in the footsteps of their famous musician parents, and also have developed a hobby which the whole world uses.—

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946, OF POPULAR PHOTOGRAPHY, PUBLISHED MONTHLY AT CHICAGO, ILL., FOR OCT. 1, 1947.

State of Illinois, }
County of Cook } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Arthur T. Pullen, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Popular Photography and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, William B. Ziff, 185 North Wabash Avenue, Chicago; Editor, B. G. Davis, 185 North Wabash Avenue, Chicago; Managing Editor, F. Fenner, 185 North Wabash Avenue, Chicago; Business Manager, A. T. Pullen, 185 North Wabash Avenue, Chicago.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Ziff-Davis Publishing Co., 185 North Wabash Avenue, Chicago 1; William B. Ziff, 185 North Wabash Avenue, Chicago 1; B. G. Davis, 185 North Wabash Avenue, Chicago 1; A. Ziff, 185 North Wabash Avenue, Chicago 1; S. Davis, 185 North Wabash Avenue, Chicago 1.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is

..... (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

ARTHUR T. PULLEN, Business Manager.

Sworn to and subscribed before me this 25th day of September, 1947.

[SEAL]

GEORGE H. FISHER, Notary Public.
(My commission expires December 17, 1950)

Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

6th Sao Paulo International Salon of Photographic Art, Foto-Cine Clube Bandeirante.
On exhibition November at the Prestes Maia Galleries, Sao Paulo, Brasil.

3rd Annual Salon of Photographic Art, Foto Club Buenos Aires.
On exhibition in November, Foto Club Buenos Aires, Talcahuano 458, Buenos Aires, Argentina.

8th Annual Vancouver International Salon of Pictorial Photography*, Vancouver Photographic Society.
On exhibition Nov. 4 to 23, Vancouver Art Gallery, Vancouver, B. C., Canada.

38th Chicago Camera Club Salon*.
On exhibition Nov. 2 to 30, 137 N. Wabash Ave., Chicago, Ill.

9th Atlanta Salon of Photography*, Atlanta Camera Club.
On exhibition Nov. 15 to 30, High Museum of Art, Peachtree St., N. E., Atlanta, Ga.

1st Hungarian Postwar International Salon of Photography.
On exhibition Dec. 15 to Jan. 15, 1948, Budapest, Hungary.

11th International Salon of Photography*, Photo Pictorialists of Milwaukee.
On exhibition Dec. 7 to 27, Milwaukee Art Institute.

All-Colorado Salon of Photography, Denver Council of Camera Clubs.
On exhibition Nov. 21 to Dec. 7, Chappell House, Denver Art Museum, Denver, Colo.

7th Annual Exhibit of Nature Photography, Kentucky Society of Natural History.
On exhibition Nov. 20 at the University of Louisville.

Little Midwest Horticultural Photographic Salon, Iowa State College.
On exhibition Nov. 15 to 17, Iowa State College, Ames, Iowa.

16th Detroit International Salon of Photography*, Photographic Salon Society of Detroit.
On exhibition Dec. 21 to Jan. 11, 1948, Detroit Institute of Arts.

International Exhibition of Pictorial Photography, Lincoln Camera Club.
Closes Nov. 19.
Entry fee $1.
Four prints allowed.
On exhibition Dec. 6 to Jan. 3, 1948, Usher Art Gallery.
For entry form write Miss H. Burton, 364 Burton Road, Lincoln, England.

10th Annual Springfield International Salon of Photography*, The George Walter Vincent Smith Art Museum.
Closes Dec. 8.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 2 to 21, Springfield, Mass.
For entry form write the Salon Secretary, George Walter Vincent Smith Art Museum, Springfield 5, Mass.

13th Annual Des Moines International Salon of Photography*, Des Moines Y.M.C.A. Movie and Camera Club.

Closes Dec. 10.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 1 to 21 in the Hall of Photography, West Fourth St. at Keosauqua Way, Des Moines, Iowa.
For entry form write to the secretary of the club.

36th Exhibition, City of London and Cripplegate Photographic Society.

Closes Jan. 19 for completed entry forms; Feb. 2 for prints and slides.
Three classes: pictorial prints, monochrome lantern slides, and color transparencies.
Silver and bronze medals will be awarded.
For entry blanks write the Hon. Asst. Exhibition Secretary, Mrs. R. Morton, 145 Thanet House, Thanet Street, London W.C.1.

1st Cuban International Salon*.

Closes Jan. 10.
Entry fee $1.
Four prints allowed.
On exhibition Feb. 13 to March 5 at the gallery of Club Fotografico de Cuba.
For entry form write Angel de Moya, Club Fotografico de Cuba, Ave. Italia 305, bajos, Havana, Cuba

7th Chicago International Salon of Photography*, Chicago Historical Society

Closes Jan. 14.
Entry fee $1.
Four prints allowed.
On exhibition Jan. 25 to Feb. 26, Chicago Historical Society.
For entry form write Mrs. Anne P. Dewey, Chicago Historical Society, Clark St. at North Ave., Chicago 14, Ill.

15th Wilmington International Salon of Photography, Delaware Camera Club, Wilmington, Del.

Closes Jan. 15.
Entry fee $1.
Four prints allowed.
On exhibition Feb. 8 to 29, Galleries of the Wilmington Society of the Fine Arts.
For information write Fred A. Brunck, Chairman, No. 8 Corinne Court, Villa Monterey, Wilmington 278, Del.

3rd Chicago International Exhibition of Nature Photography, Nature Camera Club of Chicago.*

Closes Jan. 17.
Entry fee $1.
Four prints, four slides allowed.
On exhibition Feb. 1 to 28, Chicago Natural History Museum.
For entry form write Louise K. Broman, 6058 S. Troy St., Chicago, Ill.

6th International Western Canadian Salon of Photography*, Manitoba Camera Club.

Closes Jan. 17.
Entry fee $1.
Four monochrome prints and four color prints allowed.
On exhibition Feb. 14 to 27, The Art Gallery, Winnipeg Civic Auditorium.
For entry form write Cyril Palmer, Manitoba Camera Club, 318 Smith St., Winnipeg, Manitoba, Canada.

11th Annual Circle of Confusion Salon of Photography.*

Closes Jan. 30.
Entry fee $1.
Four prints, four slides allowed.
On exhibition Feb. 15 to 29, Whittier Art Gallery, Whittier, Calif.
For entry form write M. S. Funk, Salon Chairman, 812 S. Painter Ave., Whittier, Calif.

2nd Annual Great Falls Camera Club Salon of Photography.*

Closes Feb. 15.
Entry fee $1.
Four prints allowed.
On exhibition March 1 to 14, The Great Falls Public Library, Great Falls, Mont.
For entry blanks write Jack B. Hermanstorfer, 118 First Ave. S., Great Falls, Mont.

(Continued on next page)

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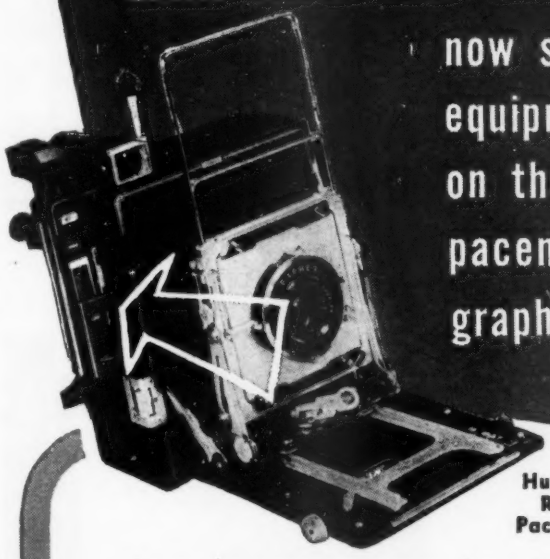

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(*Continued from previous page.*)

1948 Philadelphia International Salon of Photography*, Miniature Camera Club of Philadelphia.

Closes Feb. 16.
Entry fee $1.
Four prints allowed.
On exhibition March 6 to 28, The Free Library of Philadelphia.
For entry form write Ruth N. Clery, 4713 Chester Ave., Philadelphia 43, Pa.

1948 Baltimore International Salon of Photography*, Baltimore Museum of Art and Baltimore Camera Club.

Closes May 12.
Entry fee $1.
Four prints allowed.
On exhibition June 4 to 30, Baltimore Museum of Art.
For entry form write Ernest C. North, 6209 Frederick Road, Baltimore 28, Md.

Salon chairmen are invited to send us complete information regarding their exhibitions at the earliest possible moment so that announcement can be made in this column in time to permit readers to write for entry forms.

CAPTURE THE CHARM OF OLD STREETS AND HOUSES

Search the past with your camera and record the memory of days of long ago.

Have you investigated the old parts of your town for pictures? Those old weatherbeaten houses were homes in the old days and have an enhanced charm through aging. You admire a modern building for its clean long lines and strength of design, but somehow those old places will get you. When you roam along an old street in Boston and see a simple colonial doorway or an old building that seemingly has stood there for ages, don't you stop and wonder who lived there, what they looked like, and what they did during the Revolution? When you walk around Washington Square in New York, does your mind travel back to when it was a swamp? Do you still wish Minetta Creek was there so you could make pictures of a different type? And those many other towns where the alleys of today were only narrow streets of yesterday. Investigate them. There might be queer little balconies, odd fences, and architecture having the charm of age and memories. These little byways are real picture material.—*C. W. Gibbs, Kew Gardens, L. I., N. Y.*

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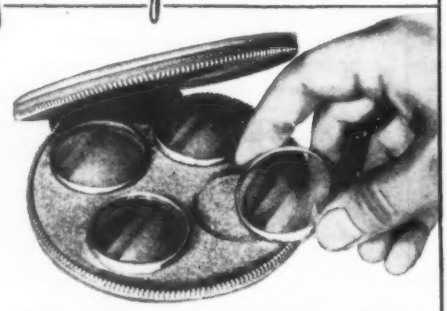

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Shooting the Movie Screen

(*Continued from page 57*)

and 16 mm home movies.

Any camera with an *f* 3.5 or faster lens and a shutter that can be slowed to 1/10 second will do. With fast films such as Eastman Super-XX and Ansco Superpan Press, 1/10 at *f* 3.5 will give you a good negative. Reflex and 35 mm cameras are especially good because of their ease of operation.

If your family were going on a picnic, they would want to go when and where it wasn't crowded. Do the same in choosing a theater. Pick a time when there isn't a crowd, because the click of a camera shutter can easily disturb the movie patrons around your seat. It's also a good idea to obtain the permission of the theater manager before undertaking this project.

Now that you are in the theater, carefully select your shooting position in the center section. Sit close enough to the screen to get a good negative size, although it is not necessary to fill the negative. However, do not go to the other extreme and end up with a 16 mm movie size image on a 2¼x2¼ negative. Distortion will be greater the closer you get to the screen and the farther to the side you sit. So, as near center of the screen and about 40 feet away, or about seven or eight rows back from the average theater screen, is a comfortable shooting position.

Because using a shutter speed as slow as 1/10 second demands extreme steadiness, you will find that the vacant seat in front of you offers the best support for your camera. In a theater, a tripod is about as welcome as a red light in your darkroom while processing panchromatic film, so in this case try to avoid your three-legged friend and rely on the back of the seat ahead. When necessary, you can hand-hold the camera by pressing it against your face for support. In doing so, remember to hold your breath while releasing the shutter to minimize any movement.

A quick way to get a handsome headache is to focus on the action on the screen. About the time you get to the critical point, the scene changes and so do your eyeballs. Therefore, focus on the side of the screen. All theater screens are bordered with a black frame to keep down reflection, and the white screen alongside the black border gives you maximum contrast and is easy to see when focusing. Once you have established this distance, note and remember it.

Set your shutter speed at 1/10, the lens to *f* 3.5, and start to work. Exposure is one of the major factors that will determine your success at shooting the movie screen. You should try for the maximum exposure possible at the slowest speed which stops camera motion. Maximum exposure is stressed because in a modern theater where sound pictures are projected, a special sound screen is used which is perforated to

permit the sound waves to come through the screen. These perforations allow light to pass through the screen, reducing the amount of reflected light. Another point to remember in exposing your film—select those scenes which are the brightest to get the best illumination.

A small penlight is valuable in checking your setting and focusing scale during the movie. Do this by placing the camera and the shielded light close to the floor. Flashing the light around a theater like a lightning bug with a newly charged lamp will result in complaints from the other patrons and nasty words from the ushers.

Although a small piece of equipment, a cable release is an invaluable asset to your camera. It is recommended that you do not hold the cable release straight and tight, but relax and curve it slightly. And emphasis is placed on "slightly." It takes longer for the plunger to reach the shutter if the release is curved sharply for then it is more difficult to push. This can be disastrous in shooting movies because the extra lag may mean missing your scene. Fundamentally, the cable release is used to prevent camera movement. Holding it tightly and jamming the release button will defeat the purpose.

The title of the movie is a start for your first picture. The cast of main characters is a second must, and the location of the plot a good third shot. This, of course, will be written in your notes for reference during the show from the review you read. Good continuity can be captured by shooting no more than twelve pictures from the average length movie. On a twelve-exposure roll, you won't have to worry about changing film in the near dark and missing an important scene while you are doing it.

In processing your film, a finegrain developer of your choice is the best bet. Follow the directions of the specific developer, but develop the roll one-fourth longer than the normal developing time. If it is a 16-minute developer, then develop 20 minutes. The reason for this is that some of the scenes on the screen will be brighter than others. This extra development will bring out the shadow detail in the darker scenes which otherwise would be lost.

Yes, the negatives will be somewhat contrasty, but a soft grade of paper will balance the loss of detail in the darker scenes. Matte paper is recommended to help hide what little grain you may pick up. Five by seven enlargements will give you better results than 8x10 prints, because few of your negatives will be critically sharp. This is not an oversight on your part, for neither is a single frame of 35 mm motion picture film extremely sharp if there is action on the scene. The rotary shutter on the theater projector compensates for part of this unsharpness, and the human eye does the rest. One and one-half feet per second is projected on the screen. With the help of the shutter and your eye, it appears as one picture. Actually, during that one second, 24 pictures have been flashed before you. Therefore, about two pictures have been

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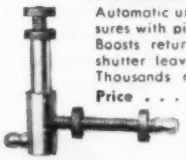

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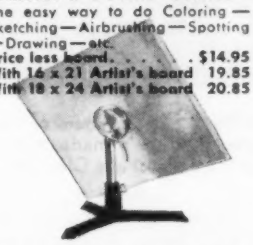

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projected on the screen while your shutter is firing at 1/10 second. However, many a beautiful 11x14 enlargement has been made from a 2¼x2¼ negative shot from a theater screen.

If your enlarger has built-in distortion correction, then it is a simple matter to compensate for any distortion caused by your seating location. Otherwise, the same results can be obtained by tilting the easel until the vertical lines are parallel with the edge of the easel. Focus on the center of the easel after the corrections have been made and stop down the lens until the entire projected negative is in focus. This will increase your printing time somewhat, as you will probably have to stop the lens down more than normal.

Enlarge the title of the movie to the size of the album and use it for a cover. Either dry mounting tissue or rubber cement will do. Mount the other pictures in the book according to your predetermined sequence, and type or write appropriate cutlines or sentences under each picture. This will give you a better looking album and help tie the pictures together, completing the continuity of the movie.

If you don't care to film a complete movie in stills, then here is your chance to visit some of the places you've often wanted to see. There is no limit to the pictures that can be captured with your camera from a theater seat—Bombay, Mexico, Brisbane; comedies, newsreels, or a lusty story of the Old West. They are all just a few rows away.—

A SHOOTING STAR

When Frances Gifford took up photography as a hobby, she decided to make a personal collection of pictures of the movie stars. With her own camera, she

Frances Gifford has an album of movie stars' pictures that she's made with her own camera. Here she snaps Clark Gable.

has snapped her friends and fellow workers among the Metro-Goldwyn-Mayer stars.

Upon its completion, her picture album (which would undoubtedly be the envy of any one of her fans) is to be donated to be sold at auction, the proceeds going to some worthy charity.

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Press

(Continued from page 16)

eramen have lived up to the letter of their agreement. As a result of this cooperation from the bench, witnesses have not been pestered on their way into the courtroom and the public has been informed of the proceedings through literally thousands of pictures taken with a minimum of confusion.

* * *

CHICK ELFONT, formerly on the photographic staff of the *Philadelphia (Pa.) Record,* has been placed in charge of the *Oklahoma City Oklahoman* and *Oklahoma Times* photographic staff.

* * *

CARRIER pigeons used by the *Philadelphia (Pa.) Bulletin* as couriers in the transportation of pictures established a unique record in connection with the racing season at the Delaware Race Track, near Wilmington, Del. Not once in the 30-day racing season did a pigeon miss getting through with a photo-finish film. This was the first year the *Bulletin* tried its birds at carrying race track pictures. For years the newspaper has employed pigeons operating over a radius of 50 miles from the center of the city. Usually news and pictures from suburban correspondents furnished the cargo. Arrangements were made to print all film in a darkroom on the race track grounds. The first race at Delaware Park was run at 2:30 p.m. Only first race pictures were despatched by pigeon. The birds left at 3:10. The 38 miles from the track to the *Bulletin* dovecotes were completed at a mile-a-minute average speed. Bombadier was the speed demon of the flock, establishing a time record of 34 minutes flat. Bombadier also was the champion bird in carrying most 4x5 picture films safely to their destination.

* * *

IT WAS a grand party, and no one enjoyed it more than 74-year-old E. A. "Doc" Rogers, believed to be the oldest working press photographer in the country. He's a staffer for the *Oakland* (Calif.) *Tribune*, and has been there working continuously since 1910. The party was given in Rogers' honor by the members of the San Francisco-Oakland Press Photographers Association and of the Oakland Boosters Club. A Johnson Sea Horse

Lonnie Wilson, Oakland Tribune

Veteran Doc Rogers of the Oakland Tribune receives a special award from Larene Carey, San Francisco Examiner lensgirl.

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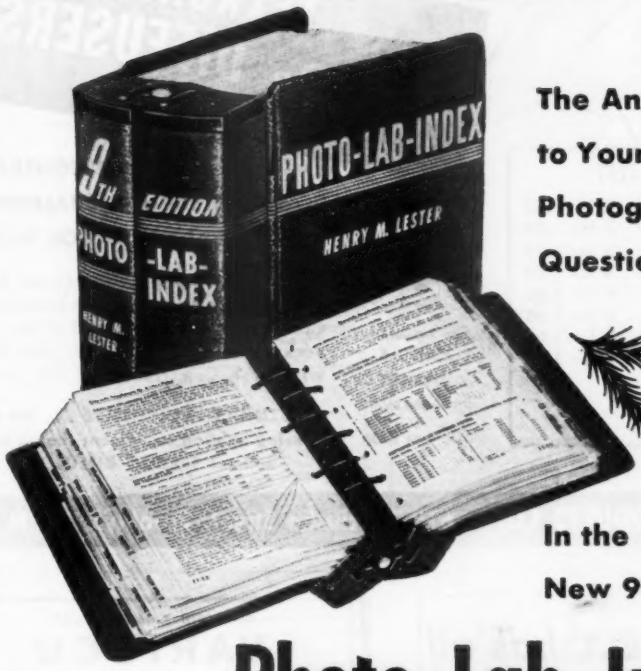

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Lens-Shades	Series	Filter Size	Price
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#6-A	#6	#6	2.00
#6-B	#6	#6	3.50

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Series	Adapter Rings	Lens Shades	Retaining Rings	Step-Up Rings
#5	1.25	1.75	.90	1.35
#6	1.60	2.00	1.25	1.75
#7	2.00	3.50	1.50	2.25

TIFFEN SPECIAL TYPE ADAPTER RINGS

Adapter	Type	Series	Filter Size	Price
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Argus C, C2, C3	Screw-In	#5	#5	1.50
Contax, 50 mm Sonnar f1.5	Screw-In	#6	#6	2.25
Contax, 50 mm Sonnar f2	Screw-In	#6	#6	2.25
Leica Elmar 50 mm f3.5	Screw-In	#5	#5	1.50
Leica Summar 50 mm f2	Screw-In	#5	#5	1.75
Leica Summitar 50 mm f2	Screw-In	#6	#6	2.50
Leica Xenon 50 mm f1.5	Screw-In	#6	#6	2.25
National Graflex I, II	Slip-On	#5	#5	1.50
Mercury II	Screw-In	#5	#5	1.75
Retina I, II	Screw-In	#5	#5	1.75
Auto Rolleiflex & Rolleicord II	Bayonet	#5	#5	2.00
Super Ikonta B	Lock-Ring	#6	#6	2.50
Wollensak 1⅜" f3.5	Screw-On	#5	#5	1.50
Wollensak 1" f1.5	Screw-In	#5	#5	1.50

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and a plaque was presented to him by both organizations. Doc was overwhelmed by the tributes paid to him. He recalled he went to the old *San Francisco Call* in 1903, then to the old *San Francisco Globe*, then back to the *Call* and went to the *Oakland Tribune* in 1910. Before entering newspaper work, Rogers did commercial photography. The *Call* hired him for

Eddie Murphy, San Francisco News

Larene Carey, San Francisco Examiner photographer, accompanies singing cameramen at a Boosters' get-together for Doc Rogers. Photographers in the group, all from San Francisco and Oakland newspapers, are: Jack French, Bill Crouch, Jack Roscovich, Jim Edelen, Tommy McDonough, Dorwin Douglass, Lonnie Wilson, Paul Quen, Seymour Snaer, Bill Eaton, Hans Blickfeldt, Bob Warren, and Ken McLaughlin.

a court case, and the picture turned out so well that he was given regular employment. His big scoop came during the San Francisco earthquake and fire of 1906. He used a whole set of plates, returned them to the *Call* building, came back to get more disaster views. The first batch was destroyed when flames swept the *Call* building. The second batch remained intact, and from them Rogers netted several hundred dollars.

* * *

GOVERNOR DEWEY'S office has ordered the New York State Liquor Authority to rescind at once its rule barring press photographers from hearings on liquor law violations. The order came after the *Albany* (N. Y.) *Knickerbocker News* assailed the "blundering" of the authority in prohibiting the presence of Edward Driscoll, its staff photographer, at a hearing.

* * *

U. S. SENATORS Style Bridges of New Hampshire and Kenneth S. Wherry of Nebraska look so much alike that at times they confuse the photographers who come to take their pictures. "In this new session," Senator Bridges told a news cameraman, "even some of the Senators have us confused." "Maybe a picture would help straighten this out," said Senator Wherry. So the photographer took a picture, then—"Thank you very much, Senator Bridges," he said to Senator Wherry.

* * *

PHOTOGRAPHER Jim Mooney is back home again in Chattanooga, staffing for the *News-Free Press*. Mooney left the old *Chattanooga News* when it closed in 1940 and joined the staff of the *Courier-Journal* and *Louisville Times*. In 1942, he enlisted in the Army and attended the Signal Corps school at Fort Monmouth, N. J., later serving overseas on the Army newspapers, "Mid-pacifican" and "Stars,

and Stripes." After his discharge in 1945 Mooney returned to the *Louisville Courier Journal* and *Times* where he remained until he came back recently to the *Chattanooga News-Free Press.*

* * *

INTERNATIONAL News Photos' well known lens-shooter Sam Schulman just can't keep his roving feet still. He was quite relieved when he was made night picture assignment editor in the New York office. He said that the new spot was to keep him from roaming around the country. But no sooner had Sam uttered those words when a flash came over the wires that a plane had crashed in Newfoundland—and Sam was off to cover the story.

* * *

ALFRED WALDRON, a Fox Movietone News photographer who has had many thrilling experiences around the world, found himself the center of a grim drama recently when his cabin cruiser exploded off Miami, Fla., and took the life of his youngest son, Richard, 5 years old. An older son, Alfred Jr., 7, was saved only by the father's braving flaming gasoline to swim to him, an act of heroism unexcelled by anything Waldron was called upon to do while a movie stunt man in silent picture days. Waldron and the two boys were on a fishing trip when the explosion shook their boat, the Vagabond. He was blown thirty feet over the side, but swam back as the craft burned furiously. He clambered aboard the burning boat, where he found Richard unconscious. The flames were spreading and the boat sinking, so he took one child under each arm and jumped into Biscayne Bay. One of Waldron's hands was crippled while he was covering the Ethiopian War as a newsreel cameraman, and Richard slipped out of his grasp. Other boats arrived and he pleaded with their occupants to "find my baby." Mr. and Mrs. W. E. Madray, aboard the cruiser Sandbar, sighted the child and picked him up. A speedboat took the three victims to shore, where Richard was pronounced dead.

* * *

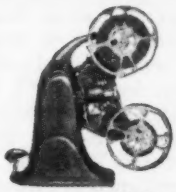
LOUIS BECKER, former AP photographer and brother of Murray Becker, AP's chief photographer stationed in the main office in New York, has opened his own photographic studio in Miami, Fla. Becker bought equipment in New York, loaded it onto a truck and took it to Miami. He's now located in Miami's Aviation Building.

* * *

J. WALTER GREEN, Associated Press photographer, had a narrow escape from death during the recent disorders in Trieste which marked the creation of the international Free Territory of Trieste. A hand granade was thrown at the jeep in which the American cameraman was riding through the Piazzi Garibaldi in the city. The explosion killed an unidentified man standing near the jeep. Green was uninjured.

* * *

ANOTHER AP photographer experienced some dramatic moments during the recent savage hurricane that lashed the Florida resort area and swept



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on through the lower part of the state. He was Earl Shugars, staffer at the Miami bureau, who was forced back to Miami after attempting to reach Fort Lauderdale, hardest hit city, by auto. "I was driving through a solid sheet of water," he said. "Hundred-mile-an-hour gusts slid me off the road twice." Soaked, but not beaten, Shugars returned to Miami to take a number of pictures in the badly damaged resort center.

* * *

BILL HUTCHINS, a GI student at the Southwest Photo Arts School in Dallas, Tex., had been given a subject for his homework, "A spot news picture of something actually happening," and was wondering where he could find it when he boarded the bus bound for the school. A few minutes later, the bus stopped, blocked by a flaming gasoline truck in a head-on collision with a construction vehicle. Nineteen men died in the crash. Bill stepped out, took the picture which later landed on page one of the *Dallas Morning News*. At the school, Bill got an A for his completed homework.

* * *

IN AN effort to raise the quality level of photography throughout his organization, Richard L. Sarno, director of photography for Hearst Newspapers, called together his chief photographers for a three-day discussion of their work in New York recently. An entire day was devoted to an inspection of the most modern equipment and techniques, as demonstrated by top technicians of the leading manufacturers. Sarno revealed that the Hearst organization was now giving away $5,000 every year in its photography contest, and led a discussion of a new incentive plan by means of which prizes would be given at regular intervals for the best shots. Other topics discussed were: how to give photoengravers the best possible pictures for reproduction; the use of aerial cameras; radio-photographs; cooperation between photo editor and the cameraman; working with the police, and the adaptation of the magic-eye camera to straight news photography.

* * *

COLOR photographs valued at $50,000 and the work of H. Harold Davis, nationally famous color photographer for the *Louisville* (Ky.) *Courier-Journal*, were exhibited for the first time as an added feature of a salon during the recent New Albany-Monon Centennial Celebration at New Albany, Ind. Davis' work has been in great demand by advertising agencies. Individual Davis color photos sell at $1,500 to $1,800.

* * *

DOUG PERRY, photographer for the *Shreveport* (La.) *Times*, was the victim of an attack during the recent strike of Southern Trailways bus drivers at Shreveport. He was struck when he sought to take pictures of a departure of a bus from the city terminal.

* * *

JAMES L. MAHLER, Associated Press photographer at Cleveland, has been appointed as a new faculty member at the University of Indiana's school of journalism.—

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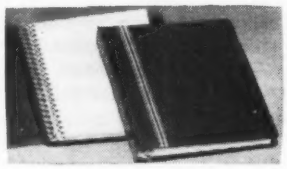

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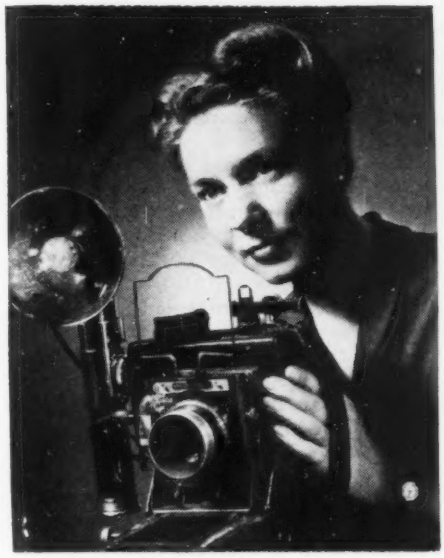
News photography—Feminine Version

IF SHE IS tough physically, willing to work long hours and is not too addicted to high-heeled shoes, news-photography offers an exciting field for the girl who wants a career, according to Jean Gainfort Merrill, one of the very few women news photographers in Canada.

If a girl is a clinging vine who needs somebody to help her carry her flashbulbs and her cameras and who expects



Jean Gainfort Merrill of Toronto is one of few women news photographers in Canada. She finds it exciting work.

her co-workers to wait on her, she might as well forget the whole business.

It is unlikely that there are more than five women news photographers in the whole of Canada, and most of them, like Miss Merrill, learned the hard way. The years of apprenticeship are paying off now, but she still is working hard and on more than one occasion has fallen asleep in the middle of a good show which she went to for relaxation.

For those who want a photography career, Miss Merrill suggests they learn the business properly—in the darkroom. In her home town of Norwich, Ontario, she went to work for a photographer, Alma Clutton, after she finished high school. She started by learning retouching and spent three years in the darkroom. She gradually worked into taking portrait pictures for Miss Clutton.

With money she had saved she took off for Winona Lake, Indiana, and spent a month at a school run by the Photographers' Association of America. Back she went to Norwich, where she managed the studio for a year, and then decided to try her luck in Toronto.

That was back in 1937 when jobs were hard to get. "I walked miles hunting for work," she recalls, "and finally ended up doing retouching in a coupon studio at $18 a week." It was good experience, but

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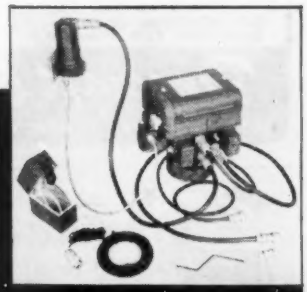

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the work was difficult. The quota was 30 negatives a day.

A few months of that left her pretty tired, so she went home for a rest, and when she came back was fortunate enough to get a job with a Toronto photographer, Sylvia Schwartz, who has a portrait studio on Grenville street. She worked in the darkroom in the daytime and during the evenings Miss Schwartz allowed her to use the studio to take pictures in order to help build up her own business.

In October of 1940 she went to work with Herb Knott, whose specialty was news photography. He left for active service in February of 1942 and until he returned last year she ran the business by herself—doing news work, portrait work and all the darkroom work. "I even did the dusting," she recalls.

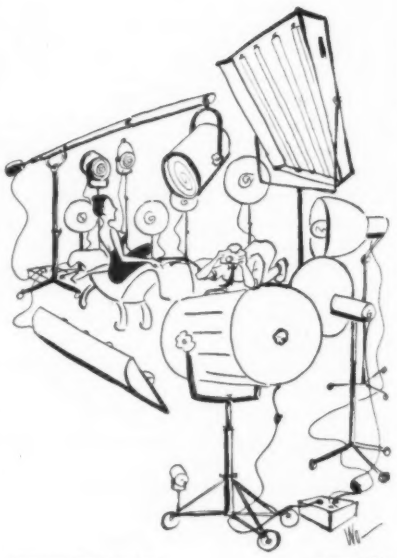
Now she is a partner in the firm and with Mr. Knott back they have two girls working in the darkroom. She is still as busy as ever.

"If a girl likes teas and likes to plan ahead, photography isn't the job for her," Miss Merrill emphasizes. She will have to save her money to buy expensive equipment, and a car is essential to her business.

"If she wears high-heeled shoes and a frilly dress she will have to take it for granted that that will be the day somebody wants pictures taken in the hatches of a coal barge.

"She will find the men photographers will be exceedingly helpful and co-operative if she seems to know what she is doing and doesn't ask for special favors. And she will find that most persons are so startled to see a girl with a camera that they will give her an extra smile and a helping hand.

"She will find herself taking pictures of places that other persons never see—except in pictures. But she will never take her camera down in a mine. Women photographers are barred."—*Phil Glanzer.*



Popular Photography — Samuel Wu

"Where is your key light, Mr. Franklin?"

A New Start Through Photography

(*Continued from page 59*)

a job, or even for a career, essentially helps in building up the morale of the patients.

The creative spirit which introduced photography into the rehabilitation program originated in the organization of the Volunteer Service Photographers (VSP). With genuine female intuition they realized how much more a picture could tell than a letter. Too often such a picture

Wac and Wave Veterans too are aided by the VSP-sponsored photographic occupational therapy which helps them to relearn coordination of mind and hand.

was the last portrait of a boy before he went overseas—never to return.

It all started at the beginning of World War II, when some women photographers got together and organized a snapshot service for the members of the Armed Forces. They went out to visit the places of entertainment, to assist activities of the USO, to attend parties in allied soldiers' clubs. They went to allied warships anchored in American waters and into the hospitals which just received ship, train, and plane-loads of the first casualties from overseas. They soon found out how to take the most advantageous portraits of bandaged boys, they learned how to hide ugly scars through proper lighting, thereby encouraging both the patient and his folks back home. They even used a very ingenious method to take portraits of bedridden patients, the whole body in cast, unable to move: they placed a mirror in front of their faces, thus taking the reflected image of the smiling boys.

Today 70,000 portrait negatives have accumulated in the files of Volunteer Service Photographers at their headquarters, 292 Madison Avenue in New York City. Letters still are pouring in from the bereaved, asking for more copies.

This portrait service was only the beginning. In the meantime Volunteer Service Photographers trained photographers and amateurs to serve as instruc-

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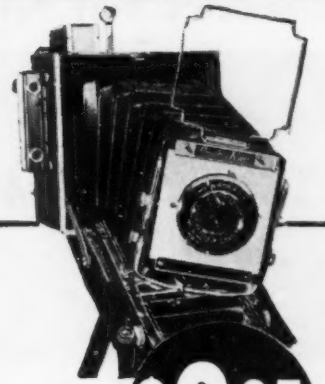

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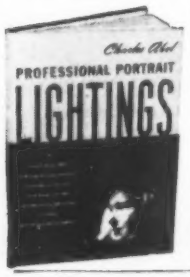

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tors in the hospitals. Instructor courses were organized where volunteers received a thorough training in all the branches of photography. Such volunteers learned all about the various types of cameras, their advantages and best uses. While they all had their own cameras, they had to learn how to handle the other types in order to help the boys in the proper use of whatever equipment they might have, including unfamiliar foreign cameras with distance settings in meters. In the instructor classes all darkroom practices were taught from processing roll film and sheet film to contact printing, enlarging, and retouching.

The most important part of this training however, had to deal with the psychological approach to the patient-students. Complete discretion concerning war experiences and case histories is mandatory for all volunteer workers. They also have to possess pedagogic qualities in handling the boys and in awakening the interest for the art of photography. The instructors soon find out whether their pupils are eager to enter this field, whether they prefer the technical sides and darkroom work, or whether they have an artistic mind and are eager to select their own subjects in taking pictures.

First attempt of the Veteran-students failed, so the Volunteer Service Photographer-instructor demonstrates the loading of roll film in a tank a second time.

At present about two hundred volunteers on active service reach approximately 2000 patients every week. They still continue to take portraits or teach their students to take portraits of each other, but now this is only a side line of the many-faceted program of their activities.

Thanks to the cooperation of the medical authorities, the volunteer workers, and thanks also to private contributions, Volunteer Service Photographers succeeded in installing complete photographic outfits and darkroom equipment in many of the great eastern Army, Navy, and Veterans' hospitals. They even invented special portable darkrooms to be taken into the wards for bedridden patients.

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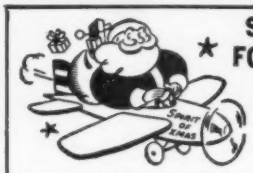

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contact printer, enlarger, easel, and trays. There are drawers for paper, hooks for safelight, tongs, funnels, and clips for drying films—all this easy enough to handle, to be pushed to the bedside and to be used by one patient in bed and two patients who are in wheelchairs, at the same time.

The boys are taught by the instructors —individually or in classes—how to handle a camera, how to take a portrait, how to use floodlights and flash. They practice in well equipped darkrooms the developing of films, contact-printing and enlarging, cropping and retouching, and they also discuss the basic problems of composition.

The instruction in oil coloring of finished prints plays a great part in the

Photography comes to the bedsides of veteran-patients in the form of a complete portable darkroom which includes facilities for contact printing (above).

VSP program and is very popular with the patients. It coordinates the mind and hand, which results in its being one of the best therapeutical occupations, very much in favor with the medical authorities. It is quite natural that the younger boys love to do the coloring of glamour girls, while the older veterans select baby and child pictures and landscape scenes.

Volunteer Service Photographers never forget that there are also girls among the veterans in the hospitals, former Wacs and Waves and civil service employees. They too are enjoying the pleasures of photographic instruction, but they mostly concentrate their skill and ability on retouching and oil coloring.

For those veterans who are able to get out, field trips are arranged. How happy they are, not only to get away from bed and hospital, but to shoot pictures all over and of their own choice. They visit the zoo or botanical gardens and sometimes they are taken to photographic studios and other places where they can learn about photography. An especially interesting trip took them to a great daily newspaper where the veterans could study newspaper retouching, engraving, and printing and where they saw the edi-

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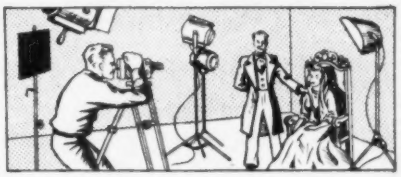

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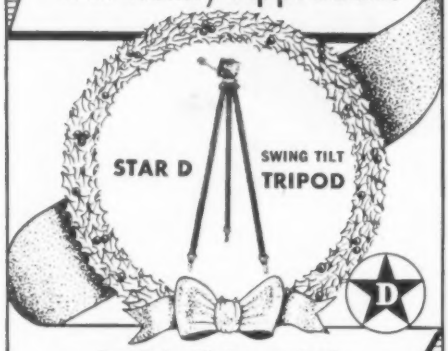

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torial handling of the incoming material.

Through these field trips a welcome contact with the outer world is being established, which facilitates the road back to life and work when the veterans finally are discharged. For many, photography already is proving to be a vocation. Anthony Leo, one of the veterans who learned photography from the Volunteer Service Photographers while he was a patient at St. Albans Hospital, has returned to the hospital after being discharged as a patient, as a paid laboratory technician in photography. Another veteran who learned photo-oil coloring profited so well by his instruction and liked this kind of work so much he accepted a job in the field.

It does not matter whether the photographic activities are only a comforting hobby or a serious training for rehabilitation; in any case each of the many phases of the art of photography provides an absorbing pastime for the patients.

Wherever the activities of the Volunteer Service Photographers reach, they are welcomed enthusiastically. If this organization is further assisted by the active work of volunteers and the necessary financial aid, it will spread rapidly all over the country. Then photography will bring comfort, moral support, and a new start for many more of our boys, still confined in hospitals.—

MODELS OF THE YEAR

Acme

Named top models of 1947 by the Society of Photographic Illustrators, contest winners smile their thanks to judges who selected them at the Fashion Fair at Madison Square Garden. Gloria Lytell (center) of Miami, Fla., won first prize—a guarantee of $5000 in modeling fees for the coming year. Jane Cartwright (left) of Hilton, Mass., took second prize—a guarantee of $4000 in fees. Third prize, $3000 in modeling fees, went to Shirley Arnow (right) of Phoenix, Ariz.

Popular Photography's Traveling Salons

POPULAR PHOTOGRAPHY's Traveling Salons, which are made up of the prize-winning pictures entered in our picture contests, are available free of charge for exhibit at libraries, museums, department stores, banks, public utility offices, or any other organization or institution open to the public. If a POPULAR PHOTOGRAPHY Salon has not been exhibited in your city ask your local camera club officers, photographic dealer, librarian, department store manager, or banker to write POPULAR PHOTOGRAPHY Traveling Salon Dept., 185 N. Wabash Avenue, Chicago 1, Illinois, for information.

Fourth Salon

Chicago, Ill., Central Y.M.C.A. Camera Club, December 1 to December 15.
Dayton, Ohio, Y.M.C.A., January 1 to January 15.
Detroit, Mich., Wayne University Camera Club, January 1 to January 15.
La Crosse, Kansas, Rural High School, January 1 to January 15.
Langley Field, Virginia, January 1 to January 15.
Lynn, Mass., Thomson Camera Club, January 1 to January 30.
Marblehead, Mass., Marblehead Camera Club, December 1 to December 15.

Third Salon

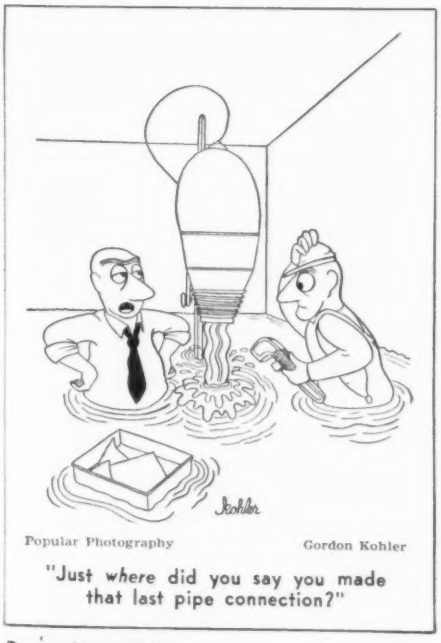
Ecorse, Mich., Ecorse Camera Club, January 1 to January 15.
Naches, Wash., Naches High Click Club, January 1 to January 15.
Norfolk, Neb., V. A. Cook Studio, January 1 to January 15.
Springfield, Mo., Drury College, January 1 to January 15.

Second Salon

Akron, Ohio, Akron Camera Club, January 1 to January 15.
Lakefield, Minn., Lakefield Photography Club, January 1 to January 15.
Pella, Iowa, Central College, January 12 to January 26.
Wabash, Ind., Wabash Camera Club, January 1 to January 15.

First Salon

Dayton, Ohio, The Dayton "Y" Camera Club, December 1 to December 15.
Canton, Ohio, The Camera Shop, January 1 to January 15.
Philadelphia, Pa., Photographic Guild, January 1 to January 15.
Terre Haute, Ind., Y.M.C.A., January 1 to January 15.



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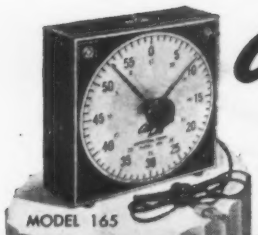

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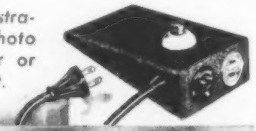

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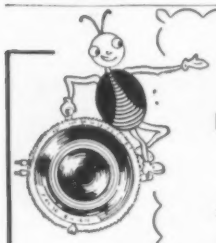

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Wide-eyed, and curling her toes with unbelieving anticipation, this tiny Polish orphan is watching the opening of a food package from an American relief organization.

"CARE'S" CHILD

A poignant photograph helps a relief organization to promote its services

DO YOU REALIZE that with your hands, and your camera, you have the power to capture, permanently and for posterity, the wistful and fleeting moments which carry pathos and tears? And that in your record, there captured forever in varying shades of black and white, is the latent power which can move your picture's viewers to those same emotional heights that you had captured with a wink of your camera's shutter?

Nothing can serve these facts as a better witness than the photograph reproduced here. It is of a child in a Polish orphanage, where she has lived since her parents were killed in the war. Her eyes are bright—and with reason, for a food package which had just arrived from the United States was being opened.

This particular photograph brought CARE more letters and orders than any other piece of promotion it had used. And yet it was made with poor equipment, bad film, and worse developing solutions.

Anyone here in the United States can help to make a happy child out of youngsters such as the child pictured here. CARE packages may be sent at low cost to many countries abroad. Place your order with CARE, 50 Broad Street, New York City.—*Ira S. Glick.*

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APHY

The Magazines

(*Continued from page* 16)

photographers simply don't have the time to catch up with these gadgets. Our object was to get them familiar enough with their use so that the technical problems they present are swept out of the way, and the photographer can let his creative imagination take over.

"The strobe light, for instance, can be a wonderful tool for such work as fashion shows. You can plant these lights around the room without long extension cords, since they have their own power packs. Each unit has an electric eye, so that it

Life

Margaret Bourke-White, in work togs, attended all "Life classes." Here she talks with Life picture executive Oscar A. Graubner as they sip dilute hypo.

can be set off by the light on the camera. And the strobe light is good for five to ten thousand flashes, so there's no necessity for time- and money-consuming changes of flashbulbs."

* * *

ON THE FALL LIST. Two more books by ASMP members have appeared within the same week. The first is ARTHUR GRIFFIN'S "The Boston Book," with text by Esther Forbes, and published by Houghton, Mifflin. About half of the book is pictures, several of them in color. An innovation we'd like to see become more popular is a section "For Photographers Only," at the back of the volume. In it, Griffin tells about his problems with the various photographs, and gives technical data on each.

ROMAN VISHNIAC'S "Polish Jews" is a fine and sensitive photographer's record of "a lost people." Taken just before the war in Europe, the photographs show Jewish life in the ghettos of Poland, Ruthenia, and Lithuania. Many of the pictures have been compared to paintings by the Dutch and Flemish masters of the 17th century. It is published by Schocken Books.

* * *

ROOKS WAS ROOSTING. Looking for DALE ROOKS, formerly of Look Books, has been a pastime of the ASMP and his friends in New York during the past eight months.

We've finally run him down in Grand Rapids, Mich., and he's not hiding behind the furniture, either. Seems Dale knocked himself out on his last assignment for one of the "Look at America" books, came down ill, took an extended vacation, and

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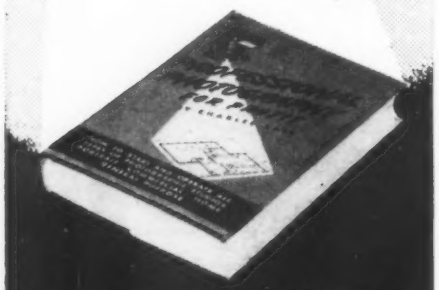

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has spent the summer getting re-established. Believe it or not, he says you can make a living in Grand Rapids, where he's doing regular assignments and some advertising work. He'll be ready for a visit back East any day now, he reports.

* * *

NEW ANNUAL. The first American photographic annual to be put out by photographers themselves will appear this January, made up of the cream of 2,500 photographs submitted by 200 members of the American Society of Magazine Photographers.

To be published by Whittlesey House, the book will include about 175 photographs, with a text chapter on what kind of a strange animal the magazine photographer is, one on trends in making pictures for magazines, and a technical article which will examine critically the kind of equipment used by men and women who make their livings—and this can mean anything from $75 a week to $250,000 a year—with cameras plus as few accessories as possible. Another chapter will unveil some of the fabulous facts about fashion photography.

Just to pick a few names from the ABCs of those represented, the list includes ABBOTT, BLUMENFELD, BREITENBACH, HORACE BRISTOL, BOURKE-WHITE, CAPA, K. CHESTER, WILL CONNELL, JERRY COOKE, ROGER COSTER, RALPH CRANE.

Most of the pictures are being selected because they can stand on their own feet in the absence of text or captions, but a few are presented for their story value, or to illustrate unusual techniques. Technical data will be given on the photographs, but it will be edited critically to show why certain cameras, lenses, film, or processing procedures, were utilized. In many cases the story behind how a certain photograph was secured turns out to be as interesting as the picture itself.

The selection committee of the ASMP was made up of ARTHUR ROTHSTEIN, chairman; ARNOLD NEWMAN, MARK SHAW, IDA WYMAN, BERNARD HOFFMAN, and OTTO HESS.

* * *

When *Fortune* divided the world *in partes tres* and assigned HORACE BRISTOL to "The East," he expected a job that would keep him pretty busy. With headquarters in Tokyo, however, Horace found his assignments as leisurely as his eastern subjects, so he has started the East-West Photographic Agency to keep himself busy. His territory for side-jobs includes China, Korea, the Malay States, Java, the Philippines, and all points in between.

* * *

STILL AT STILLS. ED RINKER, who has been shooting and directing motion pictures during the past year for Coronet Films, *Esquire's* subsidiary company, reports that he has not pulled a Weegee and quit still pictures. He's back at it full time now, doing advertising illustration and editorial work in Chicago, and expects to resume his trips to New York.

* * *

BIG-NAME ASSISTANT. A chap named Dick Litwin is a photographer's assistant with real fashion sense, apparently, as well as camera know-how. A group of photographers working for *Har-*

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per's Bazaar, Madamoiselle, and *Brides* magazines, have found him very valuable and have kept him busy.

And Dick, without opening his mouth, has been making quite a name for himself. First he went out with MARK SHAW and Mark introduced him to the editors. Then ARNOLD NEWMAN used Dick on a couple of stories—and introduced his assistant, Dick Litwin, to the editors. When RONNY JACQUES made the rounds with a new assistant, Dick, the editors began raising their eyebrows.

Recently MARTIN MUNKACSI needed an

Meet Earl Leaf—before he disappears into some jungle again. Just back from almost a year in South America, Earl, at 43, looks back on a checkered career, during which he used the globe as a checker-board. He's been a cowboy, lumberjack, forest ranger, teamster, prospector, longshoreman, soap manufacturer, sailor, editor, columnist, writer, government adviser—and photographer.

"Sometimes I think I should have stuck to milkin' wild cows," Earl says. "It's not so hard on the ulcers."

Out of a mile-long biography in the "Who's Who" supplement, we find that he's been editor of all kinds of newspapers and magazines in the Far East—and was staff photographer of *Dance* magazine; was an adviser to the Chinese government on public relations—and a contract photographer for several airlines; contributes regularly to a score of magazines in this country—and has had four wives—both here and abroad.

Earl's chief photographic advice on South America is to bring a young and beautiful girl along with you as an assistant. One meeting those specifications, Miss Leonie Greenwood-Adams, made his last trip a great success, he says. Here, according to his own admission, is what she did:

"Leonie toted cameras, harangued reluctant models, maneuvered flash extensions, argued with taxi drivers, kept caption notes, did most research, and wrapped cabinet ministers, presidents and other official ilk around her finger."

As for other advice, Earl says: "I think Bolivia the most photogenic country in the southern hemisphere. The least known and most exotic is Surinam, Netherlands Guiana . . . fog and overcast hamper picture-taking on the West Coast most of the year. Lima, for example, never sees the sun for five months; Santiago usually is covered with smog and overcast, and the sky resembles a poorhouse blanket ten months of the year. The worst season for the photographer in any country, especially Brazil and Argentina, is the good old summertime."

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assistant on a fashion job and Newman recommended Dick. Martin met the editors of *Brides* and started to introduce his assistant. "Oh, Dick Litwin," they exclaimed, "Why, of course, we know him!"

Munkacsi was so impressed he proposed that the credit line read, "Photo by Munkacsi, assisted by Litwin."

* * *

TRIPLE TRIP. LARRY KEIGHLEY, of the *Saturday Evening Post*, is back from a shutter-tripping trip through France, Germany, England and Italy—with a broken toe. Larry was in a Paris hotel all set for his return, waiting anxiously for a plane reservation. When the phone rang, Larry was in the bathtub. Knowing that the call was probably his reservation, and that Paris operators ring twice and then give up, Larry took off out of the tub—and crash-landed on the bathroom floor.

"I managed to take the call—it was my reservation," Larry says. "My toe hurt painfully, but I grabbed a cab and made the plane." Next morning at LaGuardia Field he found that the toe was broken. "It was a bad trip," he says.

* * *

'47 INTO '48. '47 may yet turn out to be the *Magazine of the Year*, and fulfil its promise by at least becoming the magazine of '48. With the September issue, articles and stories became better-paced, layout improved, and the handling and reproduction of photographs and other art work zipped up considerably.

Owned by the writers, artists and photographers who are its contributors, '47 apparently is beginning to get better contributions from its owners!

Among the 48 photographers who own shares, incidently, are 33 members of the American Society of Magazine Photographers. The September issue featured work of WILLIAM VANDIVERT, color by Gjon Mili, HY PESKIN, and Stephen Fay of RAWLINGS Studio, and an article about ROBERT CAPA.

* * *

ROUND TRIP. IKE VERN and family took an Indian Summer vacation and began their tour on Cape Cod. In Provincetown they ran into ARTHUR GRIFFIN, wearing shorts and busily Rolleiflexing his way down the main street. Arthur sold the Verns on a visit to the Gaspé. "Just wonderful this time of the year," enthused the much-traveled photo-author of the recent "Boston Book."

Next morning, Arthur sauntered up as Ike and his family were packing up their car for the Gaspé trip. "Better get some cloth or pliofilm bags for all your gear," Arthur opined. "The dust is so bad up there that it works its way into everything."

"Dust?" asked Ike. "Where's it come from?"

"Oh, the roads are horrible!" exclaimed Griffin. "As a matter of fact, what's your tire pressure?" Ike thought about 30 pounds.

"Better keep 'em up to 35," advised Arthur. "Roads are really rough. I got eight flats."

"Thank you, Arthur," said Ike, bowing as he picked up two suitcases and car-

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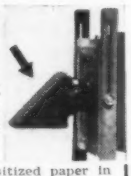
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* * *

Magazine photography influences millions, might be called a sort of popular art-form, and stands today as a respectable and fairly well-paying profession. But it is almost entirely lacking in critics, historians, or even objective observers to chart its progress or lack of it.

However, some 200 photographers who were polled, interviewed, queried, and cross-examined in connection with the publication of the ASMP's "Annual of Magazine Photography," coming out early next year, have recorded what they think are the trends, weaknesses, and good points of the field.

One man has summed up so well the view of the majority on an important phase of the business that we quote it in full below. Not all photographers in the profession would agree with his ideas—but his statement runs closest to being a representative expression.

"Photo-journalism is today suffering from a lethargy brought on by lack of stimulation from the magazines—and a too-easy acceptance of the situation by photographers.

"The golden age was too quickly reached and passed when the picture magazines made their initial impact. Editors then had no clear conception of photo-journalism. They merely tied onto a 'new' and phenomenal medium of expression which was selling more and more magazines. Therefore, the photographer was given the freest rein of expression, in ideas as well as technique. While the result was not always perfect, it was refreshing and stimulating.

"Gradually editors became more 'expert.' They discovered the formulas, and then began putting picture stories into categories, attempting to take the chance element out of coverage, using detailed shooting scripts, editing down mountainous stacks of pictures to reach the least common denominator.

"Photo-journalism slid back into a profession of conformists, and today it has reached the point where the work of one photographer—because of stilted assigning and editing—looks like the work of almost any other photographer who might be assigned to the same story.

"In a vain attempt to recapture impact, some publications are playing around with fancy layouts and odd-looking type. But this only has the effect of further distracting from the meat of the pictures.

"Editors must eventually realize that further development lies in giving back more editorial freedom to photographers. But this also depends on the photographers learning to be better editors, better story-tellers, and developing a broader outlook, a wider and deeper knowledge of the world, and a keener editorial sense and responsibility."—

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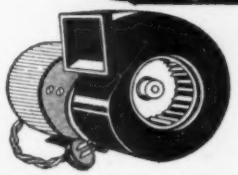

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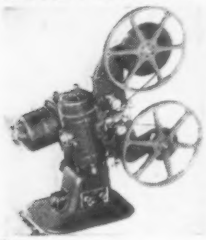

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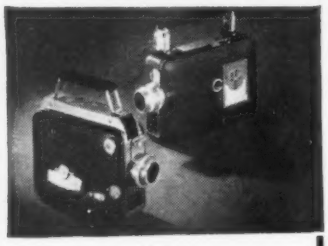

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New BOOKS

THE CAMERA DIGEST, edited by Whit Hillyer. Published by Paul, Richmond & Company, Chicago. Paper bound, 8½x11, 116 pages, illustrated, $1.50. Cloth bound edition, $2.50.

Combining illustrated listings of major equipment with articles on how to select and use the equipment properly, this volume will appeal to beginners and more advanced workers in still and motion pictures. Charts covering films, papers, and flashbulbs render the book useful as a constant reference, and a series of diagrams covering lens evolution from 1812 to the present has unusual interest. While it would be impossible to effect a really exhaustive treatment of technique and available merchandise in a book this size, nevertheless the volume offers much for the money, and includes as authors several top authorities in the photographic field.

CORRECTIVE PHOTOGRAPHY by Lewis L. Kellsey. Published by L. F. Deardorff & Sons, Chicago. Cloth bound, 6x9, 110 pages, illustrated, $5.

An elementary textbook on camera swings and how to use them, this book is being brought out by the well-known view camera manufacturers to provide a source of information for photographers that is beyond the scope of the usual instruction book. It describes all the view camera adjustments, and tells how they can be used singly and in combination to obtain pictures without distortion of vertical or horizontal lines. The numerous illustrations show the adjustments that are being made, and the effect they have on the perspective of the finished photograph.

THE BLUE GHOST by Edward Steichen, Captain, USNR (ret.). Published by Harcourt, Brace and Company, New York. Cloth bound, 8½x10½, 150 pages, illustrated, $3.75.

During the war Captain Steichen, one of the country's most outstanding photographers, was director of the U. S. Navy Photographic Institute, and in command of all Navy combat photography. He supervised the filming of Naval Aviation's magnificent feature picture, *The Fighting Lady*, and directed the Navy's photographic exhibit, "Power in the Pacific."

In this book Captain Steichen writes of his own experiences aboard one of our fleet's most famous carriers—the *Lexington*—nicknamed *The Blue Ghost* by the Japanese who, whenever they claimed they had sent her down, found her cruising again in their backyard. With words and pictures he recaptures the tense atmosphere of the briefing room where the pilots await the order to man their planes; the swift action of "flight stations" when the carrier swings into the wind to launch her planes; the drama of the counterblow when the flat-top takes her share of punishment. He tells of the

lull and exhaustion which follows battle, and of the long cruise back to harbor to heal her wounds and rest her crew and set her wounded ashore. Captain Steichen was aboard the "Lex" while she was under the longest sustained air attack of the Navy's Pacific war, during which she was torpedoed.

SWEDEN, photographs by K. W. Gullers, Text by Howard E. Reichardt. Published by Ziff-Davis Publishing Company, Chicago. Cloth bound, 9¼x11¼, 97 pages, illustrated, $4.

The famous Swedish photographer Karl W. Gullers has performed a notable service in making this magnificent presentation of his native land. Using the modern technique of the photo story, he has succeeded in portraying the fundamental aspects of Swedish life. His pictures are unmistakably Sweden. They show a dramatic cross-section of the activities of its 7,000,000 inhabitants. They reveal the spirit of the people as well as the picturesque grandeur of this country of the far northern latitudes. In more than 100 pictures Gullers gives eloquent proof of his stature as one of the world's great photographers. His exploring camera examines cities and harbors, forest and farms, industries and sports, consumer cooperatives, scientific research, physical training, organized medical care, art, fishing, the opera, ballet, airplanes, and the extravagant scenic beauties so irresistible to tourists. Of special interest to photographers is the table in the back of the book which gives technical data on the pictures. Howard Reichardt's interesting text runs along well with the photographs, and this excellent combination illustrates and explains the reasons for Sweden's position as one of the most advanced and enlightened nations of the world.

GOOD PICTURES—Helpful Hints for the Amateur by J. L. "Mac" McCoy. Published by Argus, Inc., Ann Arbor, Michigan. Paper bound, 5¼x8¼, 47 pages, illustrated, 25 cents.

This is the revised and reprinted version of Argus' handy little booklet containing tips for the amateur photographer. The book covers everything photographic from camera types to color photography and proper use of filters. Among the many subjects covered are: enlarging, slides for projection, developing the film, outdoor and indoor exposure guides, depth of field, selecting your film, what to photograph, and pictures in color.

A PALESTINE PICTURE BOOK, photographs by Jakob Rosner. Published by Schocken Books, Inc., New York. Cloth bound, 8¾x11¼, 141 pages, illustrated, $5.

Rosner's camera, which traveled with him across Palestine, caught pictures that show the great achievements that have been made there despite natural and political handicaps: the land made fertile again; new cities built; and a new Jewish type, the collective farmer, emerging. Through the pioneers who have come to Palestine, the Jewish people have re-established contact with the land of their origin. Rosner's camera has searched for the basic patterns of national life rather than for its sensational

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Photograph displays recently distributed by the State Department through its diplomatic missions abroad have been viewed by an average of 5,287,630 persons a month in 15 countries, according to reports reaching Washington.

Analyzing the 15 mission reports—latest to be received from the 60-odd missions using displays in varying degrees—Department officials cited these figures on individual results for various periods of time:

Belgrade:	1,140 persons in 6½ hours.
Mukden:	8,500 persons in 3 days.
Santiago:	2,800 persons in 3 weeks.
Beirut:	99,500 persons in 1 month.
Lisbon:	535,000 persons in 4 months.

The displays depict various aspects of life in the United States: Its institutions, customs, and people. They are prepared by the department's Office of International Information and Cultural Affairs (OIC), and generally are placed in such places abroad as U.S. information libraries, and in halls and store windows in cooperation with local organizations and other interests. In many cases, they receive regular "circuit" distribution in local areas.

ANSWERS TO PIX-QUIZ

(See Page 20)

1. (3) lintless linen, or lens tissue.
2. (3) the negative holder in an enlarger.
3. (1) a composite made by the process of pasting together parts of several photographs.

Think up some questions yourself! POPULAR PHOTOGRAPHY will send you three dollars and the original Popko drawing, suitable for framing, which is used to illustrate your quiz question. So send in your pet problems, and let's see if you can stump the experts. Unused contributions cannot be returned.

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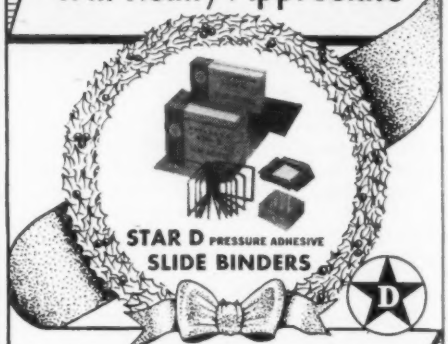

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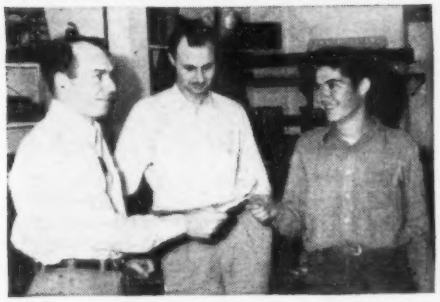
Eight-Year-Old's Success Story

(*Continued from page* 105)

stay up the night of December 24th with flashgun and camera and catch an exclusive shot of Santa Claus making it down the family chimney. How her Dad will talk her out of that one seems to be the sixty-four dollar question.

But while Christmas brings with it problems for Morris Enger, it offers the photographer-parent an opportunity. The story of Lois Joy Enger illustrates what the purchase of an inexpensive camera and the expenditure of some time and patience spent with your child can effect. There's little sense in waiting until your youngsters are teen-aged before they learn the difference between an *f* stop and focal plane—the general idea nowadays seems to be to catch them young and train them early. So use this Christmas as an excuse to buy the young one a box camera and to start those small feet on the right road to photography.—

STUDENT WINS PHOTO SCHOLARSHIP



Carl Holzman (left) and Robert Richardson (center) are the donors of an annual scholarship offered to advanced photography students at the Tucson (Arizona) Senior High School. This year's award was won by Jack Sheaffer (right), photo editor of the school's newspaper. The scholarship is offered by the Nu Art Photo Shop in Tucson.

GELATIN EASEL MOUNT FOR BORDERLESS PRINTS

The borders of prints made with a standard enlarging easel are trimmed frequently thereby decreasing the diameter of the final print size from one-half to one inch. To avoid this waste of paper, take a gelatin-surfaced sheet, which can be purchased from most duplicating machine supply houses, and tack it lightly to a piece of plywood or beaverboard. This will form a convenient lightweight mount to hold your printing paper. Marks can be placed on the gelatin surface, or a rule can be scaled to indicate one edge of the printing area. If desired, place a piece of paper in the central part of the sheet to help focusing. After composing and focusing, the sensitized paper is laid on the gelatin sheet, smoothed, and exposed for the necessary time. Then the paper is pulled from the gelatin surface and developed as usual. Thus, since borders are not produced, you get an increased image size and you avoid trimming.—*John E. Davis, Berkeley, Calif.*

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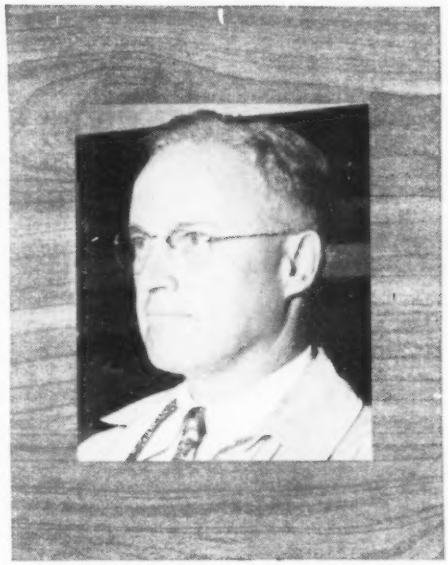
CONVENTION PICTURES

. . . with a 35 mm Camera

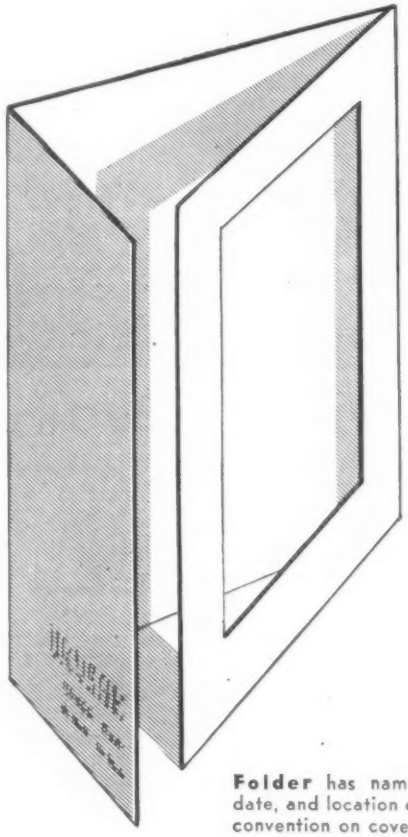
By MAYNARD L. HEACOX

BEING "camera and convention conscious," I've always taken my 35 mm camera along whenever I have to attend a district meeting or social gathering. And as more and more members became aware of my photographic work, I soon was besieged with requests for "just one shot to show the wife." It wasn't long before I was turning out frame after frame at every convention. In record time I would process and deliver these pictures and still do a reasonably good job, considering that the photographs were taken at the opening of the program and delivered to the members before the session adjourned.

To increase the effectiveness of my convention photographs, I began using a printed folder that identified the convention. During a recent district meeting, I arranged a set-up to shoot every member and then had printed folders made out of cedar paper . . . a heavy paper, white on one side and printed to look like wood on the other. At the print shop a 2¾x3½" rectangle was die-cut out of one end of a 5½x13" strip, and then the paper was scored twice so that it would fold smoothly into a 4½x5½" folder, as illustrated. On the front of the folder were printed the name, date, and location of the convention. The rectangular cut-out folded over a 4x5 print to make a very attractive frame for the picture. The photographs were made on double-weight matte paper. Not having time to paste the pictures in the mounts, I stapled them in with a regular office stapler.



Photograph is made on double-weight paper and can be stapled or pasted in place. Cedar or any heavy paper will do for the folder. In shooting these 35 mm pictures, plan on cropping quite close.



Folder has name, date, and location of convention on cover.

For this type of work, I found that a 35 mm camera is "the" camera. The 36-exposure spool not only gave me a chance to shoot fast, but the processing and printing of the long strip of film offered a time advantage equally necessary in this type of operation. And the speed of the miniature's lens enabled me to use a relatively fast shutter speed. For this type of camera work, I always use a tripod and a fixed set-up. With a pan head, I can get either vertical or horizontal composition.

If you have a 35 mm camera that you've been using primarily for color work, try it at the next party, fraternity, or church meeting. Straight shots, with conventional lighting, presented in some type of neat folder, are always good, but the technique offers a gold mine of gag ideas for these gatherings. At a recent elaborate sales party a "Home in Indiana" theme was used. A studio set was made around a porch rail and post. The backdrop was a photo mural section of a house. Some vines were twined around the porch post and railing. A rocking chair was set behind the railing and the backdrop propped up so that from the camera viewpoint, it looked like the sub-

ject was relaxing on the back porch, eased back in a rocking chair, with his feet comfortably resting on the porch rail. Straw hats, neckerchiefs, corncob pipes, and a brown clay jug were used as additional props. No attempt was made to hide the fact that this was a stage setting. As a matter of fact, this was emphasized for contrast, because the picture looked so very real.

There are several other themes that could be used easily in carrying out the theme of parties, picnics, or other group meetings. For a baseball theme, the subject could be shot wearing the chest protector and shin guards of a catcher, and squatted down in a typical catcher's position behind the plate with the big mit out in front (careful not to hide the face) and baseball cap on backwards. This would give you a full front view of the individual. The photo could be mounted in a folder similar to the one described, and then as an added feature, a circular cut-out could be made in the cover so that just the face with reversed ball cap would show through the cover. When opening the cover, the full length view would be visible.

Although negative processing can be speeded up by using a vigorous developer such as DK-60a, I still prefer to have all of my 35 mm negatives finegrain developed. I consistently use the slower, finegrain film too, instead of a faster one. In many instances, larger prints are desired and with the slower film and finegrain development, it is easy to turn out acceptable 8x10 prints.

A short cut that I use when absolutely necessary is to wet print the negatives. Most 35 mm enlargers use a dustless or cut-out negative carrier instead of the glass sandwich. I have, on occasion, taken a negative from the hypo, swished it through wash water just enough to rinse it, sponged or squeegeed off the excess water, and placed it in the enlarger. After making the print, the negative was washed the required length of time and allowed to dry. The main disadvantage of wet printing is that the emulsion is still soft and swollen, and if the print is greatly enlarged, the picture is not as sharp and crisp as it could be.

There is also a cost advantage in using a 35 mm camera that is important when pictures are shot on a production basis. I buy my film in 100-foot rolls and load my own cartridges. This makes the negative cost roughly one cent a frame. My largest cost variant is the type of folder used. The prices of printed, die-cut folders vary according to the material used and the number required. Printing and die cutting can seldom be scaled down to quantities of less than 500 due to the "set-up" time. For small parties or intimate groups, it might be advantageous from a price standpoint, to make templates and hand-cut the folders.

So if you have been using a 35 mm camera for color you have most of the equipment necessary to take a crack at "folder pictures." Not only will the recipients of your pictures be pleased, but I know that you will have enough fun doing it to compensate for the extra hours of work it requires.—

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Rapid Rectilinear for Portraits

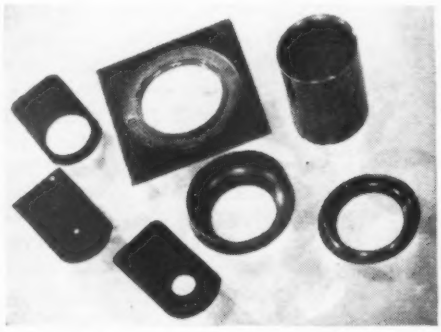
(*Continued from page* 48)

The Rapid rectilinear was born without iris diaphragm or shutter, but ordinarily is equipped with a slot in the barrel to accept Waterhouse stops. If no stops are found with the lens, they may be built from a film slide. Probably three stops, *f* 11, *f* 16 and *f* 22 will suffice, though I only use an *f* 11 stop on my 15-inch RR for fairly large head sizes on 4x5 film.

In the illustration on page 48, Mary James has before her on the table four RR lenses of varying focal length. Left to right, they are 4, 10, 15, and 25 inches long. The Waterhouse stops which can be seen on the table at the lower right of the picture were made for use with the 25-inch lens.

Diameter of the opening for any given stop may be figured from the formula: *f* equals Focal Length divided by Diameter, which shows that a one-inch hole drilled in the home-made Waterhouse stop for a 16-inch lens gives an *f* 16 aperture.

But how to determine in the first place the focal length of this corroded brass barrel? Simply reverse the formula to



Clockwise, from the top, are the component parts of a 10-inch RR lens: lens board, empty barrel, rear element, front element, *f* 16 stop, *f* 32 stop which has hole at top for identification, *f* 11 stop.

$F = f \times D$, knowing that, wide open, *f* always equals 8. Easy way is to measure the distance from the Waterhouse slot to a white paper held behind the lens, the lens focusing the sun's image, or any object at infinity distance, upon the paper.

The latter method gives an idea of the bellows extension needed to carry the particular lens. A 2¼x3¼ press-type camera will handle an eight-inch lens nicely. A 4x5 press with double-extension bellows will take a ten-inch lens but twelve inches may begin to stretch the leather; 4x5 view cameras with triple extension will permit lengths up to eighteen inches.

Obviously a 25-inch lens will be used only on an 8x10 or a rugged 5x7 because of the weight of the glass and barrel.

Room size is not necessarily a problem in using the long lenses. All portrait illustrations shown here were made with a 15-inch lens in a 14x20-foot living room.

Three alternatives take care of the shutter problem. The easiest solution is

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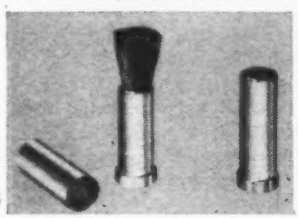
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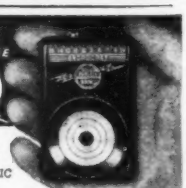
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to mount a small Packard shutter to the lensboard opening of your camera.

A second alternative presupposes a focal-plane shutter on a press-type camera. Speeds from 1/10 to 1/40 second are possible with 32 Weston film if the key light is at least 500 watts. The third, or last resort, is to use a lens cap. That's the difficult way to make portraits, but is feasible if the tripod or camera stand is rock-steady. In a pinch you can even use a block hat.

My rig is quite simple. The Packard shutter is blocked with wood on either

Jane Nigh poses with a very sultry expression for the author's Rapid Rectilinear lens. Has 15-inch lens, *f* 11, 1/25.

side with 2½-inch holes drilled in the centers. Slots at the camera end lock the affair in position the same as any lensboard. The other end is channeled at bottom to accept the RR lensboard with a right-angled strip of dural and tie-down screw on top to hold the board in place.

Built-in brass tips that make contact when the shutter is wide open are wired to a detachable micro-switch that plugs into the back socket of the flashgun. Fast bulb exposures in a lighted room with four or five "synch'd" flashbulbs make portraits of Junior a cinch.

Though invented decades before amateurs processed color transparencies in the bathroom or kitchen, RR lenses are suitable for color work. Ideal combination for Type "B" Kodachrome is the RR lens and flashbulbs. You can forget the usual 2A filter because the lens carries enough of a yellow cast to compensate for the slight blueness of your flash.

My best portraits of children have been made with a 15-inch RR and a three-unit speedlamp set up synchronized to the Packard shutter.

As a final note, if you're one of the fur-rug-and-black-drape clan whose equipment must consist of a chartreuse camera stand, bleached mahogany box with cerise bellows, and a lavender focusing cloth, add an RR anyway—but replace the sincere, though uninspiring brass, with a chromeplate or black crackle-finish—and your outfit is complete.—

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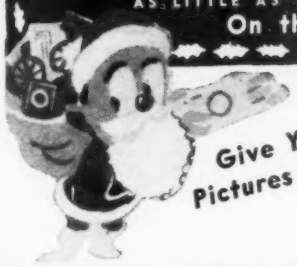

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Movie Montages

(*Continued from page* 144)

winding back to the start of the film, then rethreading and running off the required footage to the beginning of the montage. While this may sound highly complicated, the whole process can be simplified greatly by filming the montage either at the very start or at the conclusion of the reel.

There are two basic ways for the amateur to mask off the camera so that only a portion of each film frame will be exposed at one time. The simpler type

Four-part pie-cut montage is a bit tricky, but is effective if well done and if used sparingly and purposefully.

montages consisting of two, and not more than four, separate images, can be made by masking the aperture gate, usually at a point directly in back of the lens, with black cellulose tape. The tape is simply drawn across this rectangular opening at the middle, for a square cut, or diagonally, for a diagonal cut. After the lens has been replaced, and the exposure made for the first part of the montage, the tape is removed and placed over the corresponding part or parts of the aperture through which light was permitted to *pass* on the first exposure. With everything in readiness, the second part of the montage is photographed, the process being repeated until the montage is completed. The film, of course, is back-wound after each exposure has been made before proceeding with the remainder of the montage.

The more complex type of montage, that consisting of four or more separate shots intricately interwoven, requires the use of a matte box, which is merely a small box that is mounted in front of the camera lens, with the camera on a tripod, and being in perfect alignment with the camera's optical system. [*An article giving complete details on how you can build your own versatile matte box at home will appear in a subsequent issue.* —The Editors.] This matte box acts to *hold* the various masks necessary in making the montage. In this case the masks are cut from black paper or cards and, being considerably larger, permit easier manipulation of shape and design. (The farther the mask is placed from the film, the more diffused the separation of images.)

It should be pointed out that in making montages, as each portion is masked out from the film frame, the corresponding part should be masked in the *view-*

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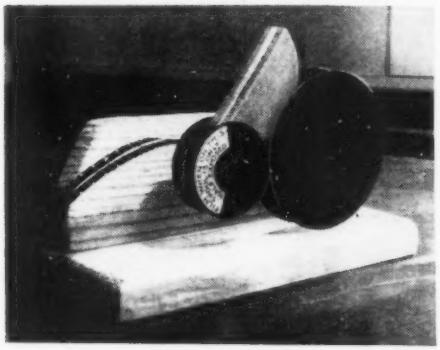
finder, lest some important scene or bit of action be sliced off unnecessarily. Bearing in mind that, due to an optical law, the picture is recorded on the film *upside down*, in masking the viewfinder, not the *identical*, but the *opposite* or

Title can be superimposed over montage but necessitates one additional exposure.

complementary part should be covered. Thus, in a two-part montage divided straight down the center, if the left side of the aperture is masked first, not the left, but the *right* side of the viewfinder should be covered for this first exposure.

The fascination of movie montages is unsurpassed by other ciné effects, although, like all other effects, should not be overdone. It can be plainly seen that accuracy in making montages cannot be stressed too strongly. It's a job that must be tackled wholeheartedly, but the pleasure and satisfaction derived therefrom, and the amazement and queries expressed by your audiences, more than amply offset any complications encountered in making truly different home movie effects . . . *movie montages.*—

DOUBLE 8 MM MOVIE FILM SLITTER



To speed up home movie processing, I constructed a double 8 mm movie film slitter. First I bolted a 16 mm film spool to the vertical board of an L-shaped mount. Then I embedded a razor blade on the centerline of a wooden half-circular disk 16 mm wide, leaving part of the blade exposed to cut the film as it is hand-drawn through the small guide spool. Directly in back of the guide spool and on a similar shaft, I mounted a larger spool to hold the uncut film. Thus, the blade holder, which is held by hand, rides between the parallel sides of the two spools. With this cutting unit, extreme speed and accuracy are possible in your darkroom work.—*Stuart Ravenbyrne, Chicago, Ill.*

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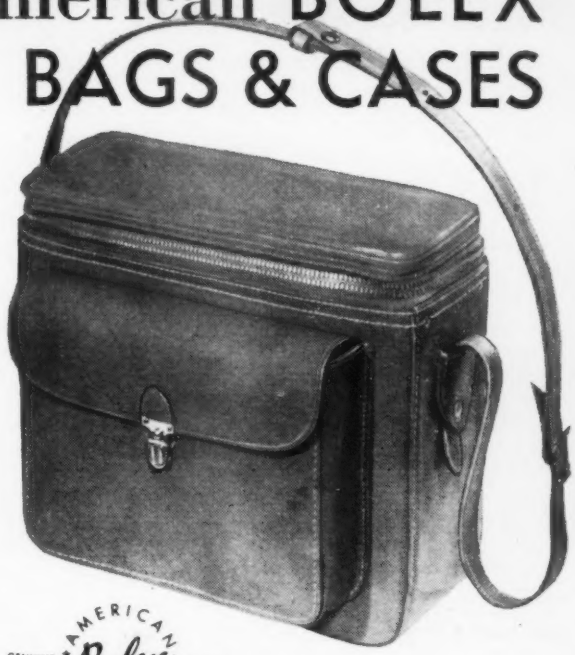

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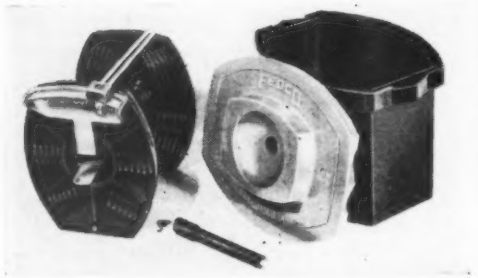

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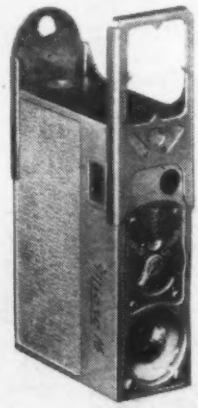
Trade Notes And News

(*Continued from page* 114)

side, while the inside is coated with light-absorbing black flocking. The 1948 Peerless catalog lists these units with full description of sizes and types. It can be obtained from Peerless Camera Stores, Inc., 138 East 44th St., New York 17, N. Y.

ANNOUNCEMENT IS made of two new Aurora tripod projection screens, the De Luxe model and the Economy unit. Incorporating postwar advancements, the De Luxe screen is available in seven sizes ranging in price from $16 for the 30x40-inch size, to $37.50 for the 52x70. The Economy screen sells for $10 in the 30x40 size and is also available in the 40x40 size at $12.50. These models will be followed by a full line of wall screens. For further information, write to Aurora Industries, Inc., 219 W. Chicago Ave., Chicago 10, Ill.

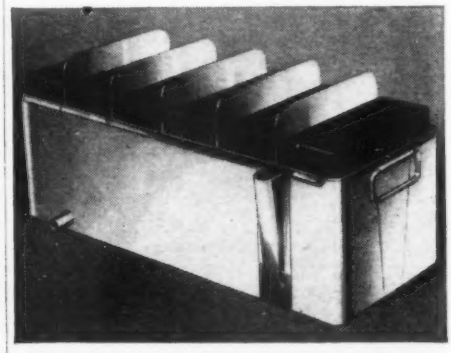
A NEW ACCESSORY for the Micro 16 camera is announced by the manufacturer. It is the Micro 16 Eye-level Viewfinder, which enables the user to take both vertical and horizontal pictures with ease. It was de-



Viewer slips down over camera when not in use.

signed to provide a better and easier type of viewer for taking most pictures, especially moving subjects. The finder is easily slipped on the camera, and is a valuable aid in holding it steady. It does not have to be removed when putting the camera back into the leather carrying case. List price of the finder is $1 (excise tax included) and it can be obtained from camera dealers. It is made by William R. Wittaker Co., Ltd., 915 N. Citrus Ave., Los Angeles 38, Calif.

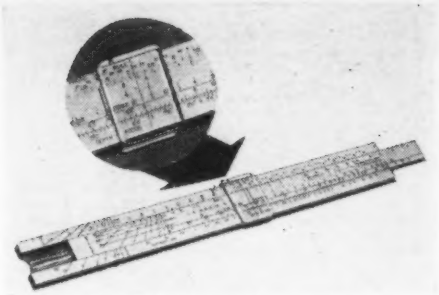
DEVELOPING OUTFITS to provide in-line processing for color or black and white are now available in the new Morse M-70 line. The series can be supplied with anywhere from 3 to 8 insert tanks, equipped with floating covers, to cover the needs for processing



Morse M-70 tank with thermometer well (right).

Ektachrome and Ansco Color. A built-in thermometer well provides easy access for constant temperature readings. Additional information can be obtained by writing The Morse Instrument Co., Hudson, Ohio.

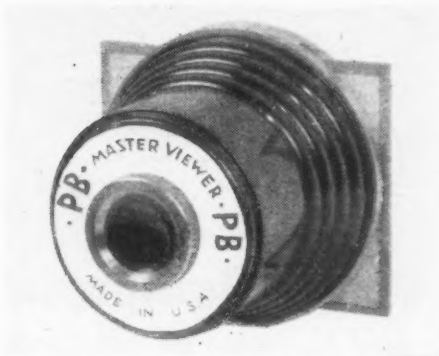
A COMPREHENSIVE slide calculating device made expressly for the photographer, which enables him to compute almost any photographic problem, is the Arel G-W Photo Slide Rule. Among the computations



New slide rule had many photographic uses.

possible with this device are: correct exposure and diaphragm opening for all makes of flashbulbs and floodlamps at any distance for any quantity of bulbs with any film; correct exposure for balanced daylight-flash; correct exposure for daylight pictures under all conditions (with both ASA and Weston ratings); depth of field; hyperfocal distance; filter factors; gamma factor; exposure time for closeup or low power photomicrography; movie camera exposures; and solutions of general lens equations. The Arel G-W is a plastics slide rule with metal grooves and stops on cursor. Numerals are in black and red. It is priced at $4.95 plus 45 cents tax, complete with case and 19-page instruction book, and available from dealers or Arel Inc., 4916 Shaw Blvd., Saint Louis 10, Mo.

DESIGNED ESPECIALLY for 2¼x2¼ and 2¼x3¼ transparencies, the new PB Master Viewer now is on the market. It is made of walnut finished plastics with polished aluminum metal parts. The objective lens,



Viewer is designed for larger transparencies.

in adjustable metal mount, gives 2½ times magnification. Metal springs are provided to hold 3¼x4 glass or cardboard mounts securely. Further information can be obtained by writing the manufacturer, Ponder & Best, 1230 S. Grand Ave., Los Angeles 15, Calif.

A MOUNTING PRESS with 11x14 platen, to take up to 16x20 mounts of paper, fabric, or plywood, has been announced by Campus Camera, Inc., 1083 Broxton Ave., West Los

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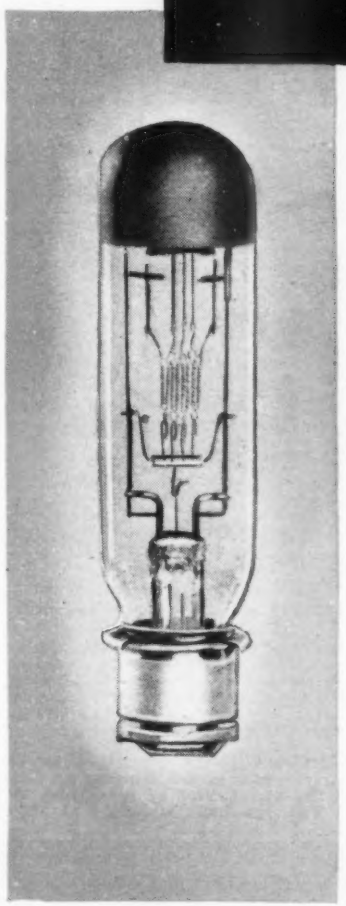

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- Panatomic X
- Supreme
- Ultra Speed
- Superior #2

25 ft. **$1.25** 100 ft. **$4.00**

27½ ft. tongued and numbered per 36 exp..... **$1.60**

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De Luxe Film Loader loads 35mm Cartridges—100 ft. capacity.....$5.95

100 Ft. SAFETY BASE 35MM POSITIVE FILM **$1.25**
(You can now economically make full transparencies of all your prized 35MM negatives.)
Empty 35MM Cartridges (Used).....**$1.00** Per Doz.

35MM FILM, FINE GRAIN DEVELOPED & ENLARGED!

Any 36 Exp. roll of film fine grain processed and each negative enlarged to 3¼x4½ S.W. glossy; also Memo.....$1.50
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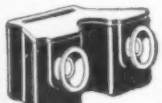
The Stereo-tach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- **There's no special mounting!**

Outfit #101—Stereo-tach and 35 MM Transparency Viewer #103 (for transparencies, with 35MM cameras) **$22.50***

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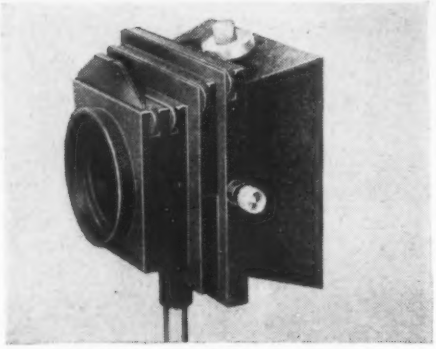
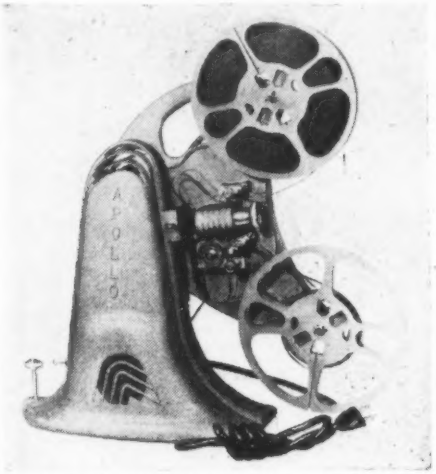

Matte box has grooves for lens accessories.

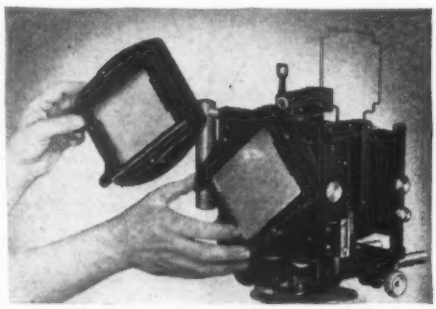
Matte Box, now is available. It is designed for use on any 8 or 16 mm camera, and is equipped with a series of grooves into which gelatin or cemented filters, diffusion disks, gauzes, and pola-screens can be inserted. It is similar in design to standard matte boxes for 35 mm cameras, and provides for an angle of view as wide as that of a 15 mm lens on a 16 mm camera. Descriptive literature will be sent upon request to Bardwell & McAlister, Inc., Box 1310, Hollywood 28, Calif.

AN 8 MM PROJECTOR in the low price field is the Apollo 500, brought out recently by Excell Movie Products, Inc. Equipped


New 500-watt projector in low-price field.

with 500-watt lamp, it provides air-blast cooling, 400-foot film capacity, removable condenser lens, interchangeable projection lens, and snap-back gate for easy threading. The housing is die cast, with antique gold effect finish. The price is $49.50.

A ROTARY BACK for 3¼x4¼ sheet film and filmpacks now is available as an accessory for the 4x5 Brand 17 press and view camera. The new back is priced at $12.50,


Accessory backs available for Brand 17.

and can be slipped into place in a few seconds. Another new accessory, supplied free with every Brand 17, is a 4-sided, detachable focusing hood which fits both 3¼x4¼ and 4x5 rotary backs. The Brand 17 costs $95.00 less lens. Additional information is available from dealers or from Brand Camera Co., 500 Washington Blvd., Los Angeles 15, Calif.

A COMBINATION adjustable tripod extension and swing and tilt head has been an-

	NEW	LIKE NEW
Weston Master 11 Exp. meter	$29.67	$24.00
Cinklox 16mm movie camera f2.5 coated lens	76.15	58.50
Craig 8-16 Jr. splicer	4.50	3.50
Kodak Brownie reflex with leather carrying case	13.95	.....
Cine's master 11 model G8 f2.5 coated lens	66.65	47.50
Argus model C-3 f3.5	74.71	56.00
Mercury 11 f2.7	82.50	47.50
Perfex Deluxe f2.8 case	98.00	75.00
Briskin Mag. f1.9 Movie camera	122.00	97.50
Revere Turret f2.8	110.00	93.00
Revere 88 f2.5	77.50	61.00
Beacon Camera with case	12.45	9.00
Beacon Printer 5x7	15.15	10.95
Chapin tripods and head model AA	19.95	14.95
Cordomatic speaker cord reel	24.50	17.95
Federal enlarger Model 312	53.00	42.00
Hickok Exp. meter	26.75	20.00
Movie Mite model 163-L projector	298.15	230.00
Spartus Full-View Reflex	9.95	7.95
Wabash Electroflash A.C. Portable R-1140	167.50	120.00
WabashBattery Portable R-1142	197.50	145.00
Wabash A.C. Studio Unit R-1143	494.50	405.00
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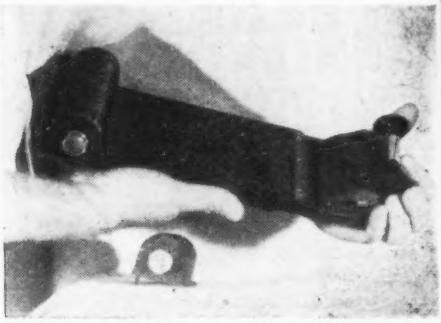
nounced by Photographic Products, Inc., 9032 West Pico Blvd., Los Angeles 35, Calif., makers of the Devin Tri-color camera. Known as the Pro-head, this device provides a full 18 inches of extension, up or down, without disturbing the tripod legs. The head

Pro-head Senior with camera on tripod.

offers 180 degrees swing and tilt. Also available is the Pro-head Junior, which consists of the same extension tube and tripod adaptor, but without the adjustable head. The Senior is $14; the Junior $5.95. Additional information is available from the manufacturers.

ORIGINALLY DESIGNED for use on 8 and 16 mm movie cameras, the Benson Light has been re-styled to fit all types of still cameras as well, and provides the photographer with a light-weight unit that attaches to the front of his camera. This unit accommodates two reflector floods or spots above the lens, and is equipped with a 20-foot cord and master switch. It can be used with or without a tripod, and on the new model the tripod socket is located in the base of the handle for greater convenience. The Benson Light is compact and facilitates the taking of stills and movies indoors in both color and black-and-white. It is priced at $9.45 including tax, less bulbs, and manufactured by A. L. Benson & Co., 100 Innis St. Staten Island 2, N. Y.

A ROLL FILM BACK to permit the use of roll film with press-type cameras in the 2¼x3¼ and 3¼x4¼ sizes has been announced by Graham Scientific Instrument



Back with roll holder removed (below).

Company, 10011 Euclid Ave., Cleveland 6, Ohio. It is made in three pieces, so that it can be loaded and then inserted in the spring back before attaching the winding roll holder. Exposure numbers can be seen through the groundglass back. Made to fit cameras with spring or "Graflex" back, the adapter is to be priced at $13.65 including tax.

OPERATING on a tested hydraulic principle, the new "Safe-Lock" Self-Timer enables the photographer to get into his own pictures. The device can be used for delayed action with practically all cameras which will take the ordinary cable release. It is quickly attached, and a trigger assembly is tripped to activate the plunger, which begins to move very slowly and press the cable release button. The time interval and pressure are adjustable to suit the camera

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14x17 Kodabromide N 2 & 3, s.w. lustre, per gross 12.50
20x24 Kodabromide 2 & 3, s.w. semi-matte, per half gross 12.50

FILM
16MM Eastman Super XX 50 ft. magazines, proc. not incl., ea 1.35
35MM E. K. Infra-Red 36 exp. cartr. (1946) ea. ..... .69
3 for 1.85
8x10 Super Pan Port. (1946) per 2 dozen 3.99

LENSES
6¾" F:4.5 Kodak Anastigmat in bbl with click stops 32.50

NOTE: All prices f.o.b. San Francisco

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in use by raising or lowering the trigger assembly. The unit sells for $3.10 plus 35 cents excise tax. It comes sealed in cellophane complete with instructions. Further details can be obtained from camera stores or from the manufacturer, The American Products Co., 2287 Hollers Ave., New York 66, N. Y.

A PORTABLE LIGHT for taking home movies, with adjustable legs to permit setting up on a table for titling or tabletops, has been announced by Photo Aids, Inc., 240

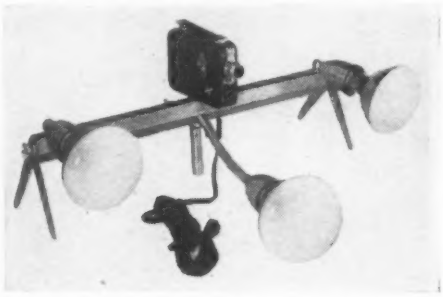

Photo-lite will stand alone on four legs.

East 28th Street, New York 16, N. Y. Called the Photo-Lite, the new unit is equipped with separate switches for end and center lights. The price is $18 plus federal tax.

CUSTOM MADE of selected suede, the new "Forever Yours" leather folding picture frame is designed to accommodate two 5x7 pictures. Its modern appearance makes it appropriate for living room, den, or office, and the frame comes in gray, beige, black, brown, Kelly green, and red. This attractive item is priced at $7.95 postpaid, tax included, and is sold exclusively at The Suede Shop, 1937 N. Bronson, Los Angeles 28, Calif.

A NEW TYPE of roll-film developing tank has been announced by the Wolff Manufacturing Company, 3218 Olive St., St. Louis 3, Mo. Made of Tenite, the vertical tank measures 20"x3¼"x⅞" and stands on a base of ample size to prevent tipping. A specially designed top contains a built-in funnel and free-pouring spout for speedy daylight filling and emptying. The plastics loading rack, provided with film clips, handles all roll-film sizes from 116 to 35 mm, and permits easy and rapid loading. The tank requires only 8 ounces of solution. The Wolff Instant-Loading Developing Tank, complete with rack and clips, is priced at $5.95 (plus excise tax). A handy film washing tube and hose with faucet attachment is available as an accessory at $1.25 plus tax. Further information can be obtained from the manufacturer.

AS AN AID in making personal greeting cards from one's own negatives, lettering and decorations are available in the form of Greetex Masks, distributed by Mimosa American Corp., 207 East 8th St., New York 28, N. Y. The masks can be had in various sizes for contact printing or enlarging. Those numbered from 1 to 4 provide short greeting patterns with ornamentation for Christmas and New Year, Easter, Valentines, and birthdays. Nos. 101 to 104 are straight letter decorations in ribbon form designed to ornament the bottom part of the card. Masks numbered from 201 to 204 are a similar design, except that the ornamentation carries half-tones. In each series the smaller numbers are for enlarging only with small films, while the higher numbers are larger in size for contact printing. A circular containing additional information and prices is available from the distributor.

NEWS NOTES: Creation of an International Division which will handle overseas distribution and sales for other manufacturers of photographic equipment in addition to the B&H line has been announced by The Bell & Howell Company of Chicago. E. L. Schimmel, export manager, will head the new division. Among the lines to be handled on an exclusive basis are Elwood enlargers, Busch cameras, Webster Industries 35 mm still cameras, and Radiant screens.

Universal's new 35 mm Buccaneer, announced earlier this year, now is available in camera stores. The price is $65.

The fifth revision of Tikern's Film and Filter Reference chart has just been completed, and copies are available free by writing Tikern Corporation, 405 44th Street, Brooklyn 20, N.Y.

A price reduction, and a change in package sizes to 10, 25, 50, 100, 250, and 500 sheets, has been announced by Dassonville

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No. 3 for 4 x 5, 3¼ x 4¼, 9 x 12 cm pictures 1.10
No. 4 for 5 x 7 and 4 x 5 pictures - 1.25

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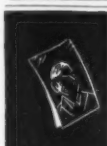

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Company, Ltd. Present packages in multiples of dozens will be continued until further notice.

Black-and-white 35 mm slides from negatives or prints of any size, and black-and-white prints from color transparencies now are being made on a mass production basis, with photoelectric-cell equipment, by National Photo Laboratories, 509 Fifth Ave., New York, N.Y.

The Argus line of filter adapter rings and lens shades now is available at reduced prices: Series V rings, $1; Series VI rings, $1.35; Series V lens shades, $1.75; and Series VI shades, $2.00. Cost of filters remains unchanged.

A cooler and smaller high-intensity light source, employing cadmium and mercury vapors in a slim quartz tube, has been announced in Hollywood by Charles R. Long, Westinghouse lamp engineer assigned to the movie industry.

The Wabash Model R1140 AC Portable Electroflash Unit, regularly priced at $180, is being offered at a special price of $100 including federal excise tax.

Urell, Inc., West Coast manufacturers of prepared photo solutions and accessories, have moved into a new Los Angeles plant providing 12,000 square feet of space.

A child's toy, the "Jolly Theater" offered by Excel Movie Products, Inc., of Chicago, includes a hand-crank 16 mm movie projector, a 50-foot "Our Gang" comedy, a shadow box screen, and toy tickets, etc. It costs $9.95.

Attention professionals—is your studio air conditioned? The Refrigeration Equipment Manufacturers Association is trying to locate the first air conditioned studio in the country. If your installation is an old-timer, write the Association care of Theodore R. Sills & Co., 39 S. LaSalle St., Chicago 3, Ill.

A 35 mm camera specially designed for recording oscilloscope traces has been developed by Fairchild.

High-speed processing equipment, designed to make projection prints at 800 to 1200 per hour, is being offered in the photofinishing field by The Fotopak Corp., 735 Bergen Blvd., Ridgefield, N. J.

There's a new name for an old West Coast firm—it's General Photo-Graphic, Inc., formerly the G. Gennert Co. of California. Partners in the firm are E. N. Helff, who started with Gennert in 1907, and N. B. Moss, who operated the Keystone Photo Service in Los Angeles before joining Helff last year. Carl Stein remains as sales manager, a post he has held for 27 years.

A package unit including 100-watt, blower-cooled Skan projector, carrying case, slide file, and a roll-away screen has been announced by G-M Laboratories, Inc., 4300 North Knox Ave., Chicago 41, Ill. The price of the package is $29.50, tax included.

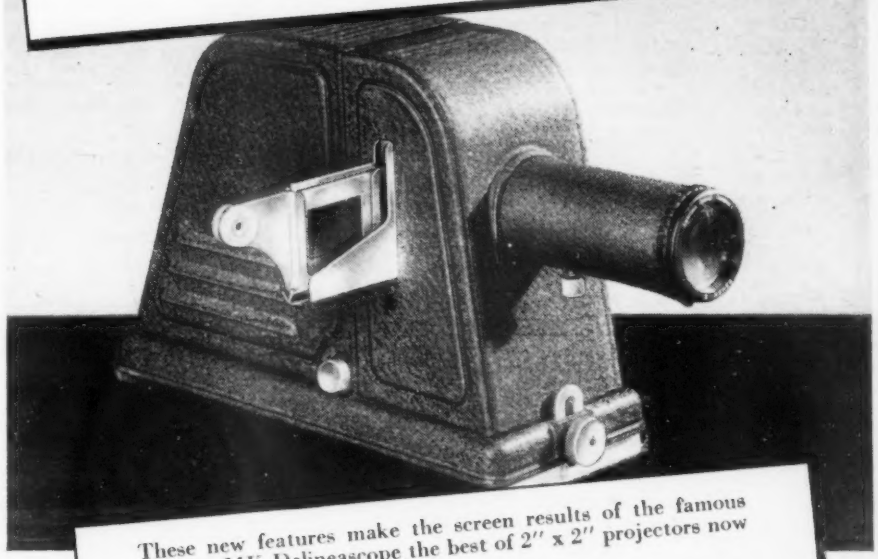
Japan's camera industry is getting back on its feet, according to a recent report in the *Nippon Times*. The 1947 production is estimated at 62,000 units, of which 43,000 are intended for export. Quality is said to be improved since October of last year, when the Ministry of Commerce and Industry stepped into the picture with higher inspection standards.

A new series of transformers for use in electronic flash equipment has been announced by United Transformer Corp., 150 Varick St., New York 13, N. Y.

PERSONALS: The William R. Whittaker Co., Ltd., Los Angeles, has announced the appointment of CHARLES S. BROWN as manager of the Micro 16 color laboratory . . . O. N. WILTON, formerly vice-president of Vallette and for many years a sales executive of Bell & Howell, now is sales manager for Da-Lite Screens . . . THOMAS P. MURTAGH has been appointed assistant treasurer of Ansco. His successor as executive secretary to E. ALLAN WILLIFORD, vice-president, is HARRY M. GROSS, JR. . . . ROBERT M. DUNN, Ansco advertising manager, has been appointed assistant general sales manager in charge of merchandising. . . .

FREDERIC S. WELSH is the new manager of Eastman's Cine-Kodak sales division . . . G. B. ZORNOW has been named assistant manager of Kodak's New York branch . . . W. W. HARTMAN has been appointed superintendent of the synthetic chemistry department of Kodak Research Laboratories . . . SOL LAPIDUS, who has two brothers in the photo industry, is Tikern's new sales representative in the Metropolitan New York and New Jersey areas . . . Radiant Screens has announced the appointment of BERT KRAUS as district manager in charge of the eastern states . . . SARGENT J. MARSH, Cincinnati studio operator, has jointed the staff of the Central Academy of Art to conduct photography classes.

4 Great *New* Features added to these FINE COLORSLIDE PROJECTORS



These new features make the screen results of the famous Spencer MK Delineascope the best of 2" x 2" projectors now on the market.

- New 5" focus f/3.75 AMERICOTED objective transmits more light, gives needle-sharp definition
- AMERICOTE on all optical surfaces increases contrast, adds greater brilliance
- Spiral focusing is rapid and precise
- New slide carrier automatically centers glass, cardboard, or metal slides in focal plane. No refocusing necessary once adjustment has been made.

But don't take our word alone. Ask your dealer to let you compare the new Spencer MK Delineascope with other projectors. See and prove to yourself its greater screen brilliance, more even illumination *from edge to edge*, coolness of operation, and slide safety. Compare screen results of low cost 150, 200, and 300 watt models.

Available About October 1

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KEYSTONE

Model No.	NEW	LIKE NEW
K8/2.5 8mm Camera with coated lens	$64.50	$49.50
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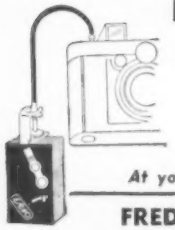

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CONTESTS and MARKETS

CONTESTS

POPULAR PHOTOGRAPHY announces its annual Christmas Card contest, with awards of $5 each for the best ten cards submitted. Entries should be sent to the Christmas Card Editor, POPULAR PHOTOGRAPHY, 185 N. Wabash Ave., Chicago 1, Ill. Closing date is January 2, 1948. For additional details, see the announcement on page 192.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition, *Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

THE WM. R. WHITTAKER CO., LTD., 915 N. Citrus Ave., Los Angeles 38, Calif., is giving away 10 merchandise prizes valued at more than $500, to the monthly winners of their world-wide photographic contest for Service personnel. They are also featuring a contest for owners, managers, and clerks in photographic stores. Prizes of $5000 will be awarded for the best pictures taken with a Micro 16. This contest closes on Nov. 15, 1947.

THE ALBERTA GOVERNMENT TRAVEL BUREAU is offering medals and cash awards totaling $1000 for pictures of vacation activities taken during 1947 in Alberta. The medals will go to the winners of the first, second, and third prizes of $300, $200, and $100, respectively. Other prizes range from $75 to $10. The bureau reserves the right to purchase for $2 negatives and prints which do not win prizes. Photographs submitted must be accompanied by a descriptive paragraph. The contest closes Dec. 31, 1947. For further information, write the bureau at the Legislative Building, Edmonton, Alberta, Canada.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blance Kolarik, 2824 S. Central Park, Chicago 23, Ill.

SEAMEN'S CHURCH INSTITUTE, 25 South St., New York 4, N. Y., is offering $25, $15, and $10 for the best three photographs of shipboard scenes submitted by active merchant seamen only. Glossy 8x10 black-and-white prints are preferred for the contest, which closes Dec. 1, 1947.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1000 grand award at the end of the year. Other divisions and prizes are: 2x2 color slides, $1500; home movies, black-and-white or color, 8 or 16 mm, silent, $1500; color prints, $1500. Black-and-white print competition closes 1st of every month, home movies on Sept. 1, 1948, color slides on March 1, 1948, and color prints Nov. 1, 1948. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank.

ALLSPORTS magazine is conducting a $1500 contest for the best sports pictures of 1947. First prize is $500, and the remaining ten honorary awards will bring $100 each. Open to all photographers, the contest closes Dec. 1, 1947. All pictures submitted must be 8x10 glossy. For further details, write Best Sports Picture Contest, *Allsports*, 431 Howard St., Detroit 31, Mich.

PAN-AMERICAN COFFEE BUREAU invites all professional photographers to enter the Coffee News Pix Contests for published pictures in which coffee plays a newsworthy

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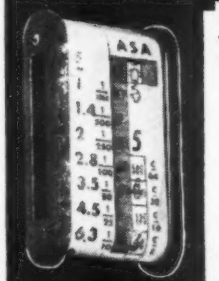

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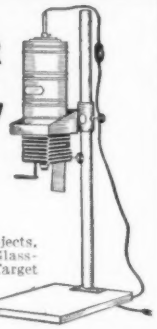

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part. Any news picture showing coffee, which has been published in a newspaper, magazine, house organ, etc., is eligible. The competitions close on June 30 and December 31. Glossy print of photograph must be submitted together with clipping as evidence of publication, and there is no limit on the number of entries from any photographer. Announcement of winners will be made semi-annually after the close of each contest, and a grand yearly prize, as well as the half-yearly prizes, will be awarded. For complete information address Coffee News Pix Contest, Suite 1448, 60 East 42nd St., New York 17, N. Y.

MARKETS

SHAMAN STUDIOS, 349 W. 48th St., New York 19, N. Y., is in the market for 4x5 transparencies of attractive girls, children, animals, etc. Also needed are 8x10 black-and-white photographs, either single shot or in series, on human interest, personalities, spot news, and sports. Include return postage and release with material. Copyrighted pictures are not wanted.

BUSINESS GIRL magazine, Dallas 2, Texas, can use 8x10 glossy black-and-white cover prints of action shots with a business background. The publication also uses 8x10 glossies of successful business women in action. These pictures must be accompanied by a 50-word story of the subject's accomplishments. All photographs submitted should have a commercial release. Payment is made only on publication, and include return postage.

EMIL ZUBRYN, representing International News Alliance, 47 W. 56th St., New York 19, N. Y., is interested in overseas rights to top-quality photo stories having strong international interest or showing aspects of contemporary life in America. INA also needs spot news photographs having international interest, glamour shots, and Kodachromes either single or in series. Material is handled on a 50-50 basis.

SAFETY magazine, issued by the Greater New York Safety Council, 60 E. 42nd St., New York 17, N. Y., will pay for pictures concerning accident prevention, strange accidents, and safety promotion. Information should accompany photographs. Prints should be 8x10 glossy and include return postage.

VINCENT & JOHNSON, P.O. Box 451, Neosho, Mo., will market black-and-white photographs—human interest, winter scenes, farm, industry, people, spot news—at a 50% commission basis. Pictures will be used for covers, advertising, and payment is made after the prints are sold. They also desire Kodachromes 3¼x4¼ or larger and will pay 60% to the contributor. Subject matter should be suitable for calendars, advertising, magazines, etc.

KEYSTONE PICTURES, INC., 219 East 44th St., New York, N. Y., is in the market for news and feature photographs, both single shots and picture stories, for syndication in the U. S. and abroad. Human interest, personality, and international interest photographs —black and white and Kodachrome—are wanted and will be bought outright or handled on a royalty basis. Material should be well captioned, and either negatives or 8x10 prints may be submitted.

INTERNATIONAL HARVESTER COMPANY seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

THE SNAP PHOTO SERVICE, 3921 North 14th Street, Milwaukee 6, Wisconsin, a picture agency, is in the market for both Kodachrome and black-and-white pictures of interest. Monochromes should be 8x10 glossy. Complete information on the subjects required, handling, and payments is available.

EMPIRE NEWS PHOTOS, 40-03 National Ave., Corona, L. I., New York, will market spot news, feature, or single or story form pictures on a 50% commission basis.

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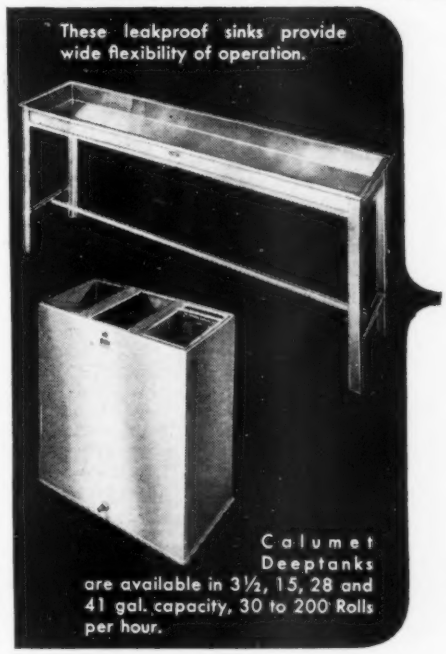

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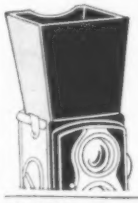

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WOLLENSAK Portrait, verito soft. 18 in. iris in mount. Perfect. $70.00. M. P. Mansfield, Tidioute, Pa., Box 207.

WELTUR, coupled rangefinder, f2.8 Tessar, 2¼x2¼ with mask for 2¼x1⅝, case, like new, $150.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

KODAK Medalist f3.5 coated Ektar lens, carrying case. Practically new. $185.00. Dr. Louis Handler, Gibbs Bldg., San Antonio, Texas.

AUTOMATIC Rolleiflex, like new, leather case, 4 filter, sunshade, 35mm backs. $325.00. Box 168, % Popular Photography.

KODAK Reflex f3.5, case, like new. $100.00. E. C. Cummings, P.O. Box 311, Yerington, Nev.

HELIAR 24cm f4.5 Compound Tessar 16.5cm f6.3 Compur. Meyer Doppelanastigmat 13.5cm f5.4 Compur. Best offer. Hugo Stern, 9818 South Blvd., Cleveland, Ohio.

CONTAX III f2 Sonnar, case, like new, $285.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

CONTAX II, f2 Sonnar, filters, sunshade, case, LN, $250.00. Contameter, $70.00. R. R. Almy, 29 Lee St., Front Royal, Va.

15cm f3.5 COATED Xenar, Compur, new. 5" Ektar, supermatic. Best offers. Fred Tonne, Shawano, Wis.

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COERZ Syntor 125mm f6.8 lens, in compound 1/250, $37.50. Ralph Altman, 1305 E. 63rd St., Chicago 37, Illinois.

USED Bargains. Cameras: Contax I, f3.5 Tessar, $139.50; Contax II, f2, Internal Synchronization, ER case, $324.50; Leica F, f2, case, $199.50; Leica IIIC, f3.5 coated Elmar, case, like new, $267.50; With f2 Summitar, $374.50; Contaflex f2, case, gun, $369.50; Zeiss Nettax f3.5 Tessar, extra cut-film back, holders, case, LN, $224.50; Rolleicord I, ER case, $124.50; Kodak Reflex, LN, $109.00; 6.5x9 Ihagee Duplex, f4.5 Meyer, DA Compur, 3 holders, FPA, case, LN, $64.50; 6.5x9 Bee-Bee, f3 Meyers, DA Compur, case, 3 double holders, FPA, $119.00; 6.5x9 Contessa-Nettel, f3.5 Tessar, coupled RF, Bantam Adapter, Gun, FPA, Gadget Bag, $149.50; New Zeiss Super Ikonta A Special, f3.5 Tessar, ER case, $194.90; Ikonta B, f3.5 Tessar, case, $98.00; Supersport Dolly, f2.9 Compur, case, $63.00. Lenses: 3" f3.5 Kodak Anastigmat, Compur Rapid, $34.50; 3" f4.2 Anticomar, Compur, $27.50; 3" f1.9 Dallmeyer Super-Six, focusing Compur, $127.50; 3" f3.5 Tessar, Compur Rapid, new, $49.50; 3¼" f2.8 Tessar, Compur, new, $74.50; 113-170-230mm f4.5 Plasmat, Compur, $89.50; 101mm f4.5 coated Ektar, flash supermatic new, $75.50; 105mm f4.5 Tessar, Compur Rapid, new, $89.50; 135mm f4.5 Skopar, Compur, $49.50; 135mm f4.7 coated Optar, Graphex X, $74.50; 6' f6.8 Dagor, shutter, $55.00; 8¼" Dagor, Koilos, $149.50; 8¼" f4.5 Velostigmat, coated, Betax, LN, $115.00; 270mm f4.5 Schneider Xenar, Compound, $189.00; 12" Turner-Reich, Betax, $149.50; 11¾" f4.5 B&L Tessar, Compound, $224.50; 14" f4 Verito or Hyperion, Studio shutter, $89.00; 12" f6.8 Dagor, LN, $189.50; 16" f4.5 Zeiss Tessar, $395.00. Wells-Smith Camera Co., 15 E. Washington, Chicago 2, Illinois.

4x5 GUNDLACH view, 8½" Kodak f7.7 anastigmat lens, with 2 holders and tripod. $110.00 takes all. Sid Glanzer, Huron, S. Dak.

CONTAX II, 1.5 Sonnar, case. 28mm Tessar, 35mm Biogon, 85mm, 135mm Sonnars. Finder. Perfect. Leicamotor & case, 2 Rapid Winders, unused. Leicassettes. Lifa filters, new. Best cash offers. Also back Pop Photos, free list. Dan Naber, 2416 W. Hadley St., Milwaukee, Wis.

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BRAND new cameras. Speed Graphic 4x5 available, Medalist II, $262.50. Kodak 8mm Magazine camera f1.9 lens $145.83. Kodak 16mm Magazine camera f1.9 lens $175.00. Globe Photo, Box 118, Grand Central Station, New York 17, N. Y.

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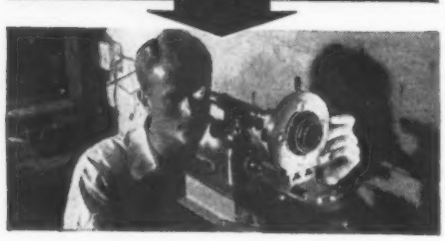

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INDEX OF *Advertisers*

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[While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.]

ADVERTISER	PAGE NO.
AFP Distributors	182
Aabaltone Photo Album Co.	158
Abbey Corp.	265
Abrams Instrument Corp.	251
Ace Camera Exchange	224
Acme-Lite Manufacturing Co.	17
Acra Instruments	288
Advertising Displays, Inc.	276
Airequipt Mfg. Co., Inc.	221
A'Lann Photo Labs	277
Alburger Research Products Co.	276, 282
Allen's Photo Finishing	268
Alpha Color Laboratory	283
Amateur Fotographic Services, Inc.	234
Amateur Screen Photography	151
Amberg File & Index Co.	178
American Bolex Co., Inc.	9, 169, 273
American Extension School of Law	261
American Hard Rubber Company	230
American Masterpieces	176
American Optical Co.	279
American Products Co., The	236
American School of Photography	215
American Studios	278
Amglo Corporation	223
Ampro Corporation	137
Ansco	Second Cover
Antonelli School of Photography	186
Arcap Mfg. Co.	275
Archer School of Photography, Fred	267
Arel	7, 122
Aremac Camera Co., Inc.	120, 121
Argonaut Photographic Laboratories	250
Argus, Inc.	28
Associated Photo Products	185
Associated Surplus Co.	265
Astoria Photo Service	238
Atlantic Films	156
Aurora Industries Inc.	216
Baco Accessories Company	226
Bahnsen, Axel	174
Ball, Bill	283
Baltimore Institute of Photography	12
Bardwell & McAlister, Inc.	209
Bass, Alfred	278
Bass Camera Co.	238
Bausch & Lomb Optical Company	173
Beacon Cameras	39
Bell & Howell Company	290
Bell's Photo Laboratory	263
Benson & Company, A. L.	270
Best Photo Service	282
Beta Photo Laboratories	272
Better Films	152
Better Pictures	266
Birch-Field, C. A.	248
Black Mfg. Co., M.	38
Bloom's Camera Center	198
Boes Co., W. W.	271
Boylston Camera Exchange	172
Brand Camera Company	128
Briskin Camera Company	155
Broadway Camera Exchange	227
Brooks	262
Brooks Institute of Photography	214
Brownie Mfg. Co.	212
Bryar, L. S.	152
Burke & James, Inc.	6
Burleigh Brooks Co.	236
Busch Precision Camera Corp.	36
California Technical Products Co.	222
Cambridge School of Photography	252
Camden Artcraft Co.	126
Camera, The	260
Camera Corner	240
Camera Corp. of America	34
Camera Craft, Inc.	37
Camera Craft Publishing Co.	272
Camera House, The	274
Camera Place, Inc., The	210
Cameras by Mail	266
Camera Services, Inc.	246
Camera Shop, Inc.	190
Camera Specialty Co., Inc.	12
Campus Camera Shop, Inc.	235
Capital Camera Exchange	263, 277
Carmel Film Productions Inc.	219
Carrolls' for Color	200
Castle Films	149
Central Camera Company	11
Certified Photo	282
Chase Studios, Merrill	252
Chemipure Labs	244
Chemoptics, Inc.	264
Chess United Co., Inc.	146
Chicago Camera Co.	281
Chicago School of Photography	272
Chromart Laboratories	280
Chromat-O-Scope	257
Cine Sound	154
CinKlox Camera Co.	134
Ciro Camera, Inc.	289
City Camera Exchange	231
Clarendon Photo Service	282
Clarus Camera Mfg. Co.	122
Clearplan Company	282
Cleveland Color Service	128
Cohen's Exchange, Inc., Abe	176, 177
Colonial	232
Color Craft, Inc.	192
Color-Rite Photo Finishing	251
Color, Unlimited	278
Columbus Photo Supply	18
Compco Corporation	233
Concord Camera Corp.	228
Connecticut Academy of Photography	204
Continental Products Corporation	158
Conway Camera Co.	182
Coogan Company, The	211
Craftsmen's Guild	216
Craig Movie Supply	141
Crown Color	279
Crystal Fluid Filter Co.	158
Da-Lite Screen Co., Inc.	135
Dassonville Co., Ltd.	27
Davidson Manufacturing Co.	256, 260, 266, 272, 274, 280
Deardorf & Sons, L.F.	188
Defender Division of E. I. du Pont de Nemours & Company (Inc.)	3
DeGroff Laboratories, Inc.	245
DeJur Ansco Corporation	24, 28
Delta Photo Supply	216, 217
Developix	272
Dome Precision Corp.	232
Dover Film Corporation	262
Dowlings	179
Dunn Engineering Company	224
Duval School	278
Dynamic Color Laboratories	282
Eastern Photo Labs	184
Eastern Photo Supply Co.	180
Eastman Kodak Company	Fourth Cover
Edmund Salvage Company	13
Edwards Fine Grain Laboratory	269
Eight-Sixteen Films, Inc.	157
Electra Research Corp.	218
Elgeet Mfg. Co., Inc.	242
Elk Studio	254
Emmet Corp.	252
Engel Art Corners Mfg. Co.	238
Enn-Tee Electric Co.	283
Enteco Industries	248
Erico Specialties	282
Eureka Specialty Printing Co.	234
Eveready Color Laboratories	273
FR Corporation	199
Fedco	274
Federal Mfg. & Engineering Corp.	183
Fidelity Mfg. Co.	257
Film-of-the-Month Club	152
Finecraft Color	252
Fisher, Frederick D.	278, 280
Fort Worth School of Photography	249
Fotoklub Supply Co.	239
Fotoshop, Inc.	26
Fototec Lab.	275
Franklin Photo Finishing	259
Franklin Photographic Industries, Inc.	138
Galef & Son, Inc. J. L.	166, 167
Gamerman's	249
Ganz Co., A. J.	271
General Camera Co.	30, 31, 32, 33, 277
General Electric	21, 191
General Photo Products Co.	190
Glo-Brite Products Inc.	210
GoldE Manufacturing Co.	206, 238
Graflex, Inc.	115
Gray Laboratory & Mfg. Co.	258
Greenberg, Publisher	254, 260
Guide-Pix	282
Gundlach Manufacturing Corp.	259
H-C-E	289
Haber and Fink, Inc.	14
Harrison Studios	190
Harrison Mfg. Co.	261
Hartford Institute of Photography	278
Haynes Photometer Co.	196
Heiland	184
Helio Photo Studios	196
Herbert, Henry	230
Hickok Electrical Instrument Co., The	234
Hill Mfg. Co.	282
Hobby Camera Store	232
Hollywood Film Enterprises, Inc.	140, 148
Hollywood Photo Supply Co.	196
Houston School of Photography	282
Hub Mail Film Service	279
I-D-Cal Co.	274
Ilex Optical Company	42
Imperial Album Co.	267
Independent Photographers Guild of America	270
International Camera Exchange	289
International Mutoscope Corp.	224
International Photo Co.	280
Iris Movie Library	156
J & J Sales Co.	148
Jacksons' Camera Store	220
Jaegers, A.	266
Jeri, Andrew, Co., Inc.	222
Julian Camera Shop	254
Kalart Company, Inc., The	43
Kelsey Company	267
Keystone Mfg. Co.	139
Kimac Company, The	206
Kinnard Company	192
Klein & Goodman, Inc.	269
Kolorprince	250
Kryptar	268
LaFrance Productions	282
Laker Hairspring Service	172
Lefkowitz & Bros., Louis	181
Lietz, Inc., E.	275, 200
Livine & Sons Co., Geo.	170, 171
Liberty Camera	242
Limpro Co.	242
Little Cottate Photo Shoppe	212
Lott Mfg. Co.	231
Lumex, Inc.	208
Mail Order Supply Co.	228
Manhattan Photo Service	122
Marshall's Photo-Oil Colors	269
Martin Products Co.	248
Mayfair Camera & Lens Exchange	158
Maxs Jamaica Camera Store	250
Memphis Photo Supply Co.	276
Mendelsohn Speedgun Co., Inc.	35
Meyers & Company, Hugo	241
Miami Camera Exchange	184, 276, 279
Mico Photo Products Co.	186
Midwestern Color Co.	174
Mills Photographic Eng. Lab., The	253
Mimosa American Corporation	280
Miniature Film Supply Co.	246, 276
Minicam Photo Labs	168
Minifilm Camera Exchange	29
Minilabs, Inc.	260
Minimount Laboratories	282
Minlargements	267
Model of the Month	96, 122
Model Film Co.	266, 270

ADVERTISER	PAGE NO.
Modern Photographers	259
Mole Richardson	229
Mon-Blanc Chemical Co.	256
Morgan Camera Shop	208, 282
Morse Instrument Co.	126
Mostow Company	150
Motion Picture Institute of the U.S.A., Inc.	156
Movie-Mite Corp.	154
Movie-Of-The-Month Club	150
Moyse, C. T.	282
McGee's Photo Supply	280
McMorrow, Berman & Davidson	242
Nash Color Laboratories	261
National Capital Processing Laboratories	172
National Cine Lab.	140
National Cinema Service	148
National Photo Coloring School	222
National Photo Labs.	152, 262, 270
National School of Photography	218
Nega-File Company, The	128
New Institute, Inc.	255
New York Camera Exchange	269
New Yorker Film Co.	168, 200
New York Institute of Photography	195
Nu Art Films, Inc.	136
O. K. Photo	282
Official Films, Inc.	142, 143
Olden Camera & Lens Co.	127
Optical Film Engineering Co.	257
Outcalt Company, Miller	270
Pacific Coast Film Co.	264
Pacific Color Slide Co.	204
Pacific Photo Products	154
Pa-Kette Radio Co., Inc.	270
Peerless Camera Stores	160, 161, 162, 163
Pels	277
Penn Camera	5
Petrov Photographic Technical Service	282
Photocenter, The	230
Photographic Age	19
Photographic Society of America	244
Photo Labs., Inc.	254
Photo Lens Co., Inc.	250
Photomammoth Murals	282
Photoron Corp.	203
Photoslides	271
Pictorial Films, Inc.	153
Picture Recording	246
Ponder & Best, Inc.	150, 206, 226
Positive Print Co.	282
Post Picture Corp.	147
Prestwood Color Finishing Service, Inc	168
Progressive School of Photography	281
Projection Print Photo Service	282
Quick-Set, Inc.	156
Rabson's	186
Radiant Lamp Corporation	140
Radiant Mfg. Corp.	157
Rainbow Color Prints	196
Ray School, The	276
Reed, John	10
Reed & Reed Distributors, Inc.	148
Reflector Belt Co.	184
Revere Camera Company	145
Richard Mfg. Co.	262
Ritz Camera Center	280
Rocky Mountain School of Photography	228
Roehrig-Bielenberg Co.	202
Roushon Institute of Photography	266
Royaltone Camera Store	41
Rutkin, Buddy, Inc.	246
Santa Monica Camera Exchange	126
Santos School	180
Scherling Studios	262
Schiff Camera Exchange, Jack	260
School of Modern Photography, The	116, 117
Scientific Metal Spinning & Mfg. Co.	264
Service Mfg. Co., Inc.	259
Shostal Press Agency, The	255
Shull, D. Paul	282
Shutterbug Shop	258
Sigmund Sameth	174
Simmon Brothers, Inc.	201
Simerl Mfg. Co., R. A.	254
Slide Supply Service	246
Smith & Sons Corp., James H.	210
Smith Photo Studios	244
Society for Visual Education, Inc.	118
Solar Cine Products, Inc.	152
Southwest Photo Arts Institute	202, 288
Spencer Company	29
Spiratone Fine Grain Laboratories	189
Standard Fine Grain Services	262
Standefer Co., The	250
Starlight	188
Sterling Films, Inc.	140
Sterling-Howard Corp.	123, 124, 125
Stern Photocrafts Corp.	208
Strobo Research	204
Studio 35	257
Sturr Industries Inc., A. W.	212
Superior Bulk Film Co.	148, 152, 156
Sun Ray Photo Co., Inc.	168
Supreme Cinema Co.	148
Technical Industries, Inc.	22, 23
Technichrome Lab.	254
Three Dimension Sales Company	210
Tiffen Mfg. Corp.	248
Title Technicians	152
Towers Photo Shop	158
Trusite Camera Co., Inc.	223
Ultrex	256
United Camera Exchange	193
United Luggage & Camera Shop	264
Universal Camera Corp.	130
Universal Photo Service	261
Universal Yonkers Corp.	263
U. S. Photo Supply, Inc	219
Utilitee Photo Products Co.	283
Wabash Corp.	159
Walter Labs.	260
Ware, R. C.	283
Warner Products, Inc.	244
Warner-Peterson Enterprises	180
Ware, Art Photo	283
Webster Industries	30
Weiss Co., Louis	214
West, J. H.	272
Westen's	205
Westinghouse	275
Weston Electrical Instrument Corp.	129
Wettstein Co.	255
Whitehouse Products, Inc.	187
Whitemore Products	276
Willoughbys	197, 247
Wilson's	213
Windman Brothers	182
Wolk Camera Company	207
Wollensak Optical Company	Third Cover
Wonder Camera Company	236
Woodard School of Photography	256
York Photo Mount, Inc.	282
Young America Films, Inc.	156

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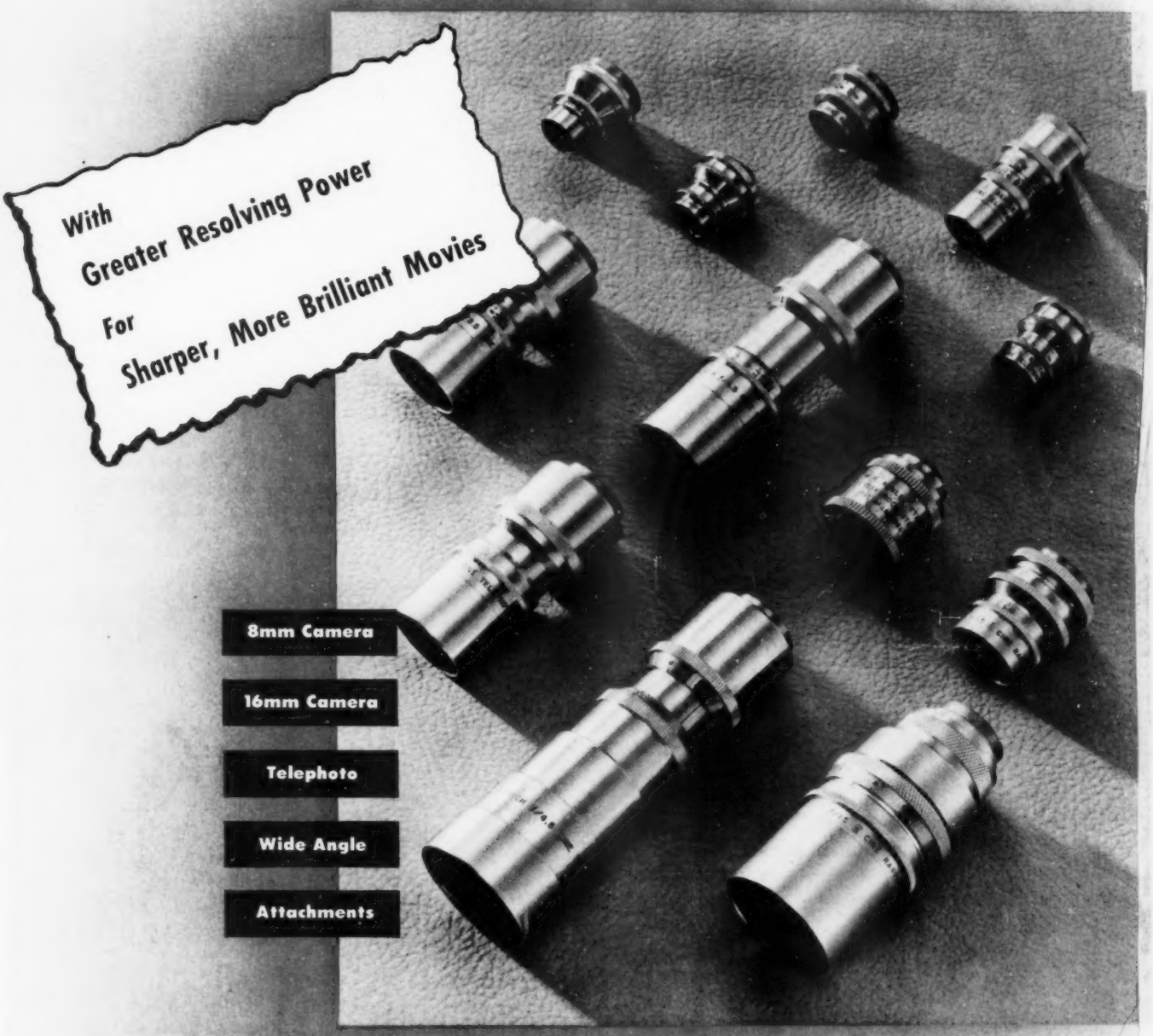

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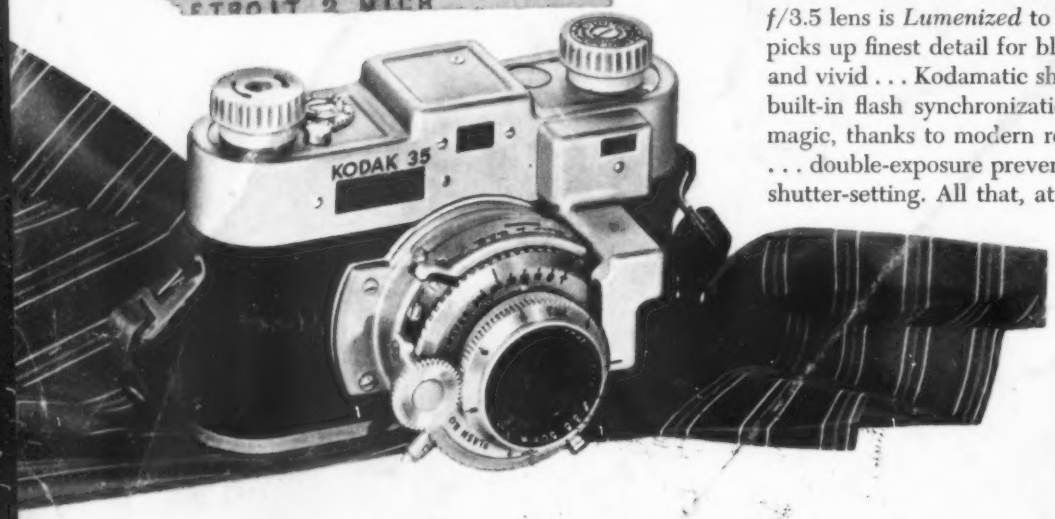

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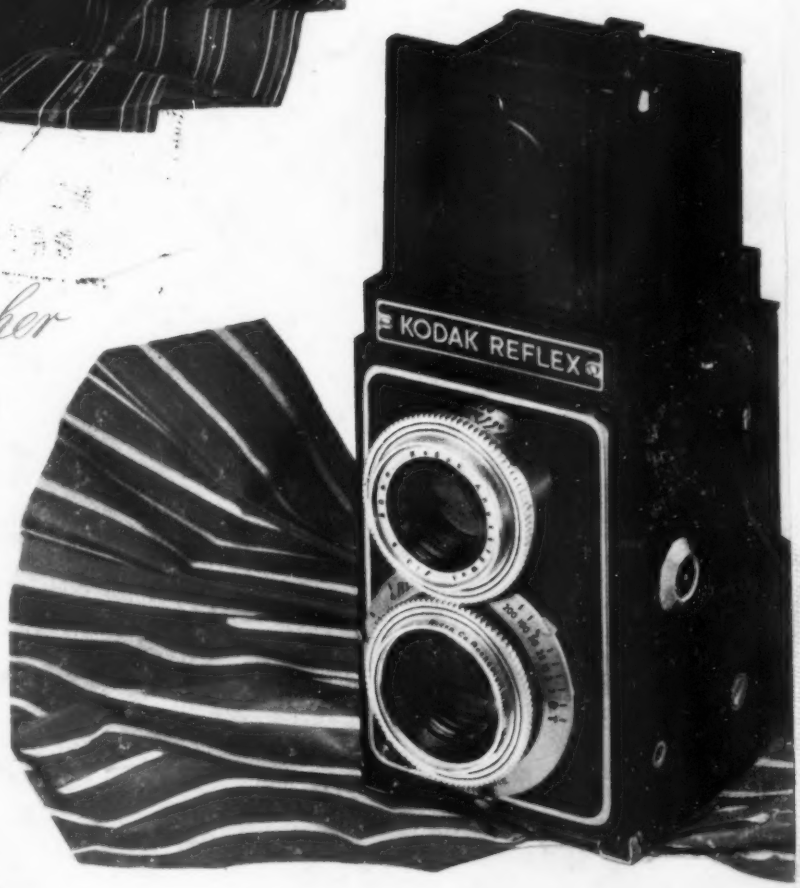

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Index-1947

VOLUMES TWENTY AND TWENTY-ONE

Articles are referred to by issue, in bold face, and page number in italic.

AUTHORS. (A partial listing).

—Alden, John, Macbeth movie, **Sept.** *95*.
—Alexanderson, George, China paper laboratory, **Dec.** *194*.
—Anderson, Warren A., contest troubles, **June** *100*.
—Arnold, Harriet, children, **May** *48*.
—Arnold, Rus, APSA, Shigeta, **May** *60*; flashlight, fill-in, **Sept.** *56*; speedlight, **Nov.** *82*.
—Barrett, Nestor, movie editing, **Nov.** *118*.
—Beleson, A. G., densitometer, **Oct.** *80*.
—Bender, Eric, reply to Downes on color, **Sept.** *132*.
—Binder, Clara M., Lois Enger, child photographer, **Dec.** *104*.
—Bouton, John W., sulfide toning, **Oct.** *183*.
—Brown, Robert N., movie letter, **Apr.** *117*.
—Burpee, Sandi, wedding, **July** *44*.
—Burton, Walter E., electricity, **Dec.** *101*.
—Carlile, Tom, Bach, Teacher, **Mar.** *44*.
—Carlson, George, music by movie, **Feb.** *117*; home town movies, **May** *118*; titling movie, **Aug.** *117*; parallax correction movies, **Dec.** *147*.
—Clairmont, Leonard, movie effects, **Dec.** *131*.
—Clark, Dr. Walter, progress *1946*, **Feb.** *52*; Popular Photography's first ten years. **May** *44*; infrared, **Sept.** *50*.
—Coles, Charles H., color exposure, **Aug.** *146*.
—Doud, Donald, forgery detection, **Nov.** *44*.
—Downes, Bruce, Pagano studios; United Nations, **Jan.** *44*; nude, **Feb.** *48*; backlighting, **Mar.** *62*; cover at home, **Mar.** *142*; montage, **April** *62*; future of photography, **April** *102*; lets talk photography, **May** *186*; let's talk (color), **June** *138*; let's talk photography, Stieglitz, **July** *84*; let's talk photography, news scoop; **Aug.** *99*.
—Edwards, Anthony, stamps, photography, **Feb.** *80*.
—Ell, Louis, movie transitions, **Feb.** *118*; movie sequence, **Oct.** *117*.
—Englehard, Georgia, mountain, **July** *56*.
—Ezickson, A. J., see "Press," every issue.
—Featherstonhaugh, Duane, aerial photography, **Oct.** *44*.
—Feininger, Andreas, night lights, **Feb.** *44*; beach objects, **Aug.** *44*.
—Fenner, Frank Jr., see "Candid Shots," regular feature.
—Fishman, Walter J., color exhibition, **Jan.** *90*.
—Foldes, Joseph, see "Enlarging," ABC's of.
—Fuhring, Robert, "The Magazines," regular feature, **July-December.**
—Gelbert, George, snapshots, **Mar.** *50*.
—Godsey, Townsend, solarization, **Oct.** *56*.
—Hanson, Eugene M., beach, **July** *48*.
—Harmon, Larry, RR lenses, **Dec.** *48*.
—Haug, Arthur E., city, **Nov.** *54*.
—Heacox, Maynard, convention pictures, **Dec.** *268*.
—Hegemeyer, Frank, enlarger stand, **Dec.** *164*.
—Hellman, C. I., densitomer, **Oct.** *80*.
—Hill, J. Gilbert, Oklahoma, **Sept.** *80*.
—Hillyer, Whit, movie subjects, **Aug.** *118*.
—Hochman, Louis, light painting, **Apr.** *79*.
—Honeycutt, Brooks, shooting movie screen, **Dec.** *57*.
—Hosach, Harley J., retouching stand, **Apr.** *160*.
—Howard, Edwin J., landmarks, **Apr.** *52*; child and Brownie, **Mar.** *59*.
—Jenkins, Glenn F., contrasts, **Mar.** *156*.
—Jones, Keith W., boy and dog, **Jan.** *62*; dogs, **June** *48*.
—Judge, Jacquelyn, astronomical, **Jan.** *54*; Groth, John, **Jan.** *80*; Matsumoto, **Apr.** *61*; Paris, **Jan.** *60*; Eskimos, **June**, *79*; art director's show, **July** *46*; Niclas, Yolla, **July** *54*; Hatch, **Nov.** *47*.
—Kelley, Etna M., photofinishing, **Feb.** *84*; New York school children, **Mar.** *52*.
—Kelly, Art, press opportunities, **Feb.** *110*.
—Kessler, Charlotte, ranch, **July** *79*.
—Leggett, M. K., expressiveness, composition, **Dec.** *44*.
—Littrell, Gaither, jet photo planes, **Aug.** *56*.
—Lord, Gordon, children, **Sept.** *44*.
—McDougall, Angus, group, **Nov.** *56*.
—McManigal, J. W., composition, **Feb.** *61*.
—Macfie, David, winter, **Mar.** *48*; camera choice, **May.** *50*.
—Mayer, Theo. G., light painting, **Apr.** *79*.
—Mears, Joe, hunting, **Nov.** *80*.
—Merrill, Wendell, film choice, **Aug.** *52*.
—Milne, Louis J., aquarium photography, **Jan.** *58*.
—Moyer, John W., museum, **Nov.** *50*.
—Murray, Kenneth, plastic novelties, **Dec.** *50*.
—Myers, Edward T., movie books, **Apr.** *118*.
—Nelson, David, negative, **May** *52*; print faults, **June** *60*; solutions economy, **Oct.** *50*.
—Neugass, Fritz, W., occupational therapy, **Dec.** *59*.
—Newhall, Beaumont, Cartier-Bresson, **Jan.** *56*.
—Oswald, James R., movie organization, **July** *117*; movie montage, **Dec.** *144*.
—Pease, Ward, imagination, composition, technique, **Jan.** *110*; snow, **Feb.** *104*; imagination, **Mar.** *186*; planning composition, **Apr.** *170*; dynamic symmetry, **May** *81*; progress, **June** *168*; salons, **July** *170*; types of photographs, **Aug.** *110*; adventures, **Sept.** *130*; plans, **Oct.** *108*; planning outdoor, **Nov.** *146*; print criticism in camera clubs, **Dec.** *118*.
—Peterson, Jane, Missouri University Contest, **Oct.** *48*.
—Radock, Michael, college, **Feb.** *79*.
—Reff, Betty, Rennahan, **Apr.** *50*.
—Rosenthal, Joe, NATS story, **June** *52*.
—Samuelson, Val, composition, **Sept.** *52*.
—Schooley, Allen H., stereoscopic, **Apr.** *56*.
—Shannon, Herb, titler, **May** *117*.
—Shepherd, Shep, night, **Aug.** *50*.
—Slate, Mary Ellen, "The Magazines," regular feature **Jan.-June.**
—Smith, Bradley, Heinemann, repairman, **May** *46*.
—Smith, G. E. Kidder, architectural, **Sept.** *46*.
—Smith, Jay A., Christmas movies, **Jan.** *114*; movie treatment, Sept. *96*.
—Sochurek, Howard J., group, **Nov.** *56*.
—Spinatelli, Carl J., chemicals, **Oct.** *58*.
—Sprungman Ormal, I., movie editing, travelogue, **Dec.** *132*.
—Sterling, Lyn, movie teeners, **Mar.** *117*.
—Stewart, Lt. James A., GI camera training **Mar.** *60*.
—Storing, Don, outdoor, **June** *80*; color, **Aug.** *47*.
—Strand, Paul, Stieglitz, **July** *62*.
—Stratton, Timothy, Hoyningen-Huene, **Nov.** *48*.
—Tobias, M. E., box camera, **Feb.** *58*; unplanned pictures, **Apr.** *47*; bathroom darkroom, **Oct.** *46*.
—Tress, Irwin, on Ben Armiger, **Dec.** *113*.
—Tuttle, Harris B., movie camera, **Mar.** *118*; cine lenses, **June** *117*.
—Varden, Lloyd E., Printon, **Mar.** *79*; negative fog, **Oct.** *53*.
—Wade, Reese, movie script, **Nov.** *117*.
—Wahleen, Eric, self-portraits, **May** *55*; indoor portraiture, **June** *57*; view camera, **July** *50*; horizon, **Aug.** *79*.
—Waltner, Elma, photo calendars, **Dec.** *60*.
—Westmore, Perc, make-up, **Nov.** *52*.
—Whiting, John R., glossary of photo terms, **Mar.** *190*.
—Willis, Eli, Disdéri, **Aug.** *62*.
—Wilson, Bruce A., amateur models, **Apr.** *44*.

PHOTOGRAPHERS.

—Anrod, Elizabeth, children, **Dec.** *67*.
—Arnold, Harriet, children, **May** *48*.
—Arntzen, K. V., salon, **Nov.** *63*.
—Austin, J. A., prize winner, **Sept.** *79*.
—Auerbach, Erich, salon, **Nov.** *67*.
—Aurisy, Faust N., salon, **Oct.** *62*.
—Bachrach, Ernest A., Hollywood contest, **Nov.** *20*.
—Barker, Vincent L., salon, **Oct.** *69*.
—Beal, William, salon, **June** *70*.
—Beaton, Cecil, girl and garden, **July** *47*.

PHOTOGRAPHERS—Cont'd.
—Bennett, C., salon, **Nov.** *69.*
—Benus, Dr. John, salon, **Nov.** *67.*
—Berg, Paul, salon, **Sept.** *72*; salon, **Sept.** *73*; salon, **Nov.** *66.*
—Bertoglio, Jim, salon, **Dec.** *78.*
—Bischoff, Werner, salon, **Aug.** *68*; salon, **Dec.** *85.*
—Bishop, W. R., prize winners, **Sept.** *79.*
—Bluestone, Henry, web, **July** *47.*
—Blumenfield, Erwin, salon, **Feb.** *72.*
—Bonnard, Fred, Bach, teacher, **Mar.** *44.*
—Bowden, H., salon, **Nov.** *68.*
—Bowman, D., prize winner, **Sept.** *79.*
—Bradley, David, Macbeth movie, **Sept.** *95.*
—Breed, Jack, salon, **Dec.** *77.*
—Breitenbach, Joseph, Mayo, **July** *46.*
—Brown, Lew, salon, **Dec.** *88.*
—Brush, Helen, Graflex contest, **Mar.** *83.*
—Bubley, Esther, salon, **Jan.** *73*; salon, **Feb.** *66*; salon, **Sept.** *66*; children, **Dec.** *73*; salon, Dec. *64.*
—Bullock, John, college contest, **Oct.** *163.*
—Burelbach, M. J., salon, **Aug.** *73.*
—Burks, Edward, salon, **Jan.** *70*; **June** *63.*
—Burpee, Sandi, wedding, **July** *44.*
—Burroughs, Hulbert, aerial, **Oct.** *44.*
—Calloway, Bessie Walker, salon, **Dec.** *83.*
—Carrabba, Mary, children, **Dec.** *64.*
—Cartier-Bresson, Henri, Parisian photographer, **Jan.** *56.*
—Chase, W. E., box camera, **Feb.** *59.*
—Childress, Clyde, salon, **Jan.** *73.*
—Cochran, Dr. C. F., salon, **Oct.** *72.*
—Coffen, R. L., PSA exhibit, **Jan.** *82.*
—Comport, Robert, Graflex Contest, **Mar.** *83.*
—Conner, J. Michael, prize winner, **Sept.** *79.*
—Cornelison, Floyd, Jr., salon, **Dec.** *81.*
—Corsini, Harold, salon, **Jan.** *68*; salon **Nov.** *74.*
—Corson, David, salon, **Aug.** *67.*
—Costa, Joe, Caniff, **June** *50.*
—Coster, Roger, salon, **Mar.** *66*; salon, **Mar.** *73*; salon, **Nov.** *73.*
—Cramer, Selby, salon, **Sept.** *70.*
—Croze, Harvey, children, **Dec.** *65.*
—Darby, Eileen, salon, **June** *74.*
—Davis, B. G., salon, **Dec.** *90* to *100.*
—de Dienes, Andre, salon, **Feb.** *63*; salon, **Feb.** *68*; salon, **Mar.** *64*; salon, **Mar.** *69*; salon, **Mar.** *74*; salon, **June** *68*; cover, **Aug.**; salon, **Aug.** *64*; salon, **Aug.** *66*; salon, **Oct.** *73*; salon, **Dec.** *86*; salon, **Dec.** *89.*
—Disdéri, André, works of, **Aug.** *62.*
—Dobyns, James, home, filming, **July** *118.*
—Dougherty, Norma, salon, **Aug.** *71.*
—Downes, Bruce, **Mar.** Cover; cover making, **Mar.** *142.*
—Eidlitz, Dorothy M., salon, **Jan.** *67.*
—Elliot, Mike, Salon, **Aug.** *69.*
—Engelhard, Georgia, mountain, **July** *56*; *58.*
—Featherstonhaugh, Duane, aerial photo., **Oct.** *44.*
—Feininger, Andreas, lights, night, **Feb.** *44.*
—Fisher, Elmer, expressiveness, **Dec.** *44*, *45.*
—Foldes, Joseph, vignetting, **Jan.** *52*; photograms, **Mar.** *54.*
—Fontaine, Alan, salon, **June** *68.*
—Foxvog, Margaret, college contest, **Oct.** *49.*
—Freeberg, Robert, salon, **Sept.** *67.*
—Freulich, Roman, Hollywood Contest, **Nov.** *20.*
—Gamble, Paul D., salon, **Aug.** *68.*
—Gardner, Lou, children, **Dec.** *64.*
—Garrison, Paul H., salon, **Jan.** *70*; **Dec.** *75.*
—Gashins, R. W., box camera, **Feb.** *59.*
—Gerard, J. J., salon, **Aug.** *73.*
—Gilberg, George, snap shots, **Mar.** *50.*
—Greene, Geo. D., box camera, **Feb.** *58*; **Oct.** *69.*
—Gregor, Carola, salon, **Mar.** *66*; **Oct.** *69.*
—Groth, John, camera use for art, **Jan.** *80.*
—Gullers, Karl, salon, **Sept.** *72*; **Sept.** *74.*
—Hale, Joseph, PSA exhibit, **Jan.** *83.*
—Halsman, Phillippe, nude, **Feb.** *50*; salon, **Feb.** *73*; **Mar.** *70*; **Aug.** *70*; **Oct.** *64.*
—Hanson, Eugene, **July** cover; beach, **July** *48.*
—Harber, Kenneth E., Graflex contest, **Mar.** *176.*
—Harmon, Larry, lenses, **Dec.** *48*, *49.*
—Haug, Arthur, salon, **Sept.** *68*; aerial, **Oct.** *44*; city pictures, **Nov.** *54.*
—Hayden Planetarium, moon, **Jan.** *5.*
—Hedine, M. A., college contest, **Oct.** *48.*
—Heiser, Stephen, informal boy, **July** *47.*
—Henderson, Esther, salon, **Dec.** *82.*
—Henle, Fritz, Paris, **Jan.** *60*; salon, **Mar.** *69*; **June** *66*; **June** *73*; **Sept.** *69*; **Sept.** *71*; **Nov.** *71*; Don Cossacks, **Nov.** *58-59-100*; children, **Dec.** *71.*
—Hichey, Ambrose, J., N. Y. school children, **Mar.** *52.*
—Hire, H. C., expressiveness, **Dec.** *45.*
—Hochman, Louis G., light painting, **Apr.** *79.*
—Holyoke, John Gibbs, salon, **Jan.** *74.*
—Horst, salon, **Feb.** *67.*
—Howard, Edwin J., landmarks, **Apr.** *52.*
—Howard, Elizabeth, box camera, **Mar.** *59.*
—Hoyningen-Huene, Geo., Hazel Brooks, **Nov.** *48.*
—Huston, Claude W., salon, **Feb.** *66.*
—International News Service, lunar eclipse, **Jan.** *54.*
—Jacobs, Lou, Jr., salon, Oct. *74.*
—Jarai, Rudolph, children, **Dec.** *74.*
—Jones, Eddie, Hollywood contest, **Nov.** *20.*
—Jones, Keith W., boy and dog, **Jan.** *62*; dogs, **June** *48.*
—Kadri, Zia, **Sept.** cover.
—Kahle, Alexander, Hollywood contest, **Nov.** *20.*
—Karger, Geo., salon, **Feb.** *71*; **Feb.** *74.*
—Keen, James, salon, **Jan.** *65.*
—Kelly, Larry, Graflex Contest, **Mar.** *83.*
—Kemp, F. Roy, Caniff, **June** *50.*
—Kertesz, Andre, salon, **Feb.** *69.*
—Knopf, Hans, salon, **Feb.** *66.*
—Konig, Geo., salon, **Mar.** *66.*
—Krainin, Ewing, salon, **Oct.** *66.*
—Lambert, Harold, salon, **Feb.** *62.*
—Lazaroff, James, salon, **Oct.** *65.*
—Leaf, Earl, salon, **Feb.** *68.*
—Leggett, M. K., effectiveness, **Dec.** *45.*
—Leonard, Herm, college contest, **Oct.** *163.*
—Libsohn, Sol, **Sept.** *66.*
—Linhoff, Joe, **Nov.** cover.
—Lofman, Jacob, salon, **Oct.** *71.*
—Long, Bob, speedlight, **Nov.** *83.*
—Lord, Gordon, children, **Sept.** *44.*
—Love, Stewart, salon, **June** *67.*
—Luoma, Eva, salon, **June** *72*; children, **Dec.** *69*; **Dec.** *70.*
—Makar, John, salon, **June** *70.*
—Maloney, Ed., ball game, **June** *59.*
—Mansfield, Carl, salon, **Aug.** *74.*
—Mascione, Dante, music festival, **June** *59.*
—Matsumoto, Tosh, mirror picture, **Apr.** *61.*
—Mayer, Theo. G., light painting, **Apr.** *79.*
—Meisel, Ulric, salon, **Sept.** *64.*
—Meister, Frank, salon, **Dec.** *87.*
—Miller, Jewel, salon, **June** *72.*
—Milne, Lorus J., aquarium photo., **Jan.** *58*, *59.*
—Ming, Hsu, salon, **Oct.** *70.*
—Model, Lisette, salon, **Feb.** *69.*
—Morris, Nilson, salon, **Mar.** *71.*
—Mt. Wilson Observatory, moon, telescope, **Jan.** *54.*
—Neugass, Fritz W., occupational photography, **Dec.** *59.*
—Niclas, Yolla, mood pictures, **July** *54.*
—O'Brien, Ralph, salon, **Dec.** *80.*
—Osmanson, G. L., aerial, **Oct.** *44.*
—Parks, Gordon, salon, **Jan.** *66.*
—Parsons, H. B., speedlight, **Nov.** *82.*
—Perutz, Carl, salon, **Jan.** *71.*
—Peterson, C. A., **Feb.** cover; **Dec.** cover.
—Peskin, David, **Oct.** cover.
—Pinney, Roy, children, **Dec.** *62.*
—Poole, H. L., box camera, **Feb.** *58.*
—Pratt, D. E., box camera, **Feb.** *59.*
—Prince, A. V. B., box camera, **Feb.** *59.*
—Quitt, Louis, PSA exhibit, **Jan.** *83.*
—Randolph, John, **Jan.** cover; **June** cover.
—Reber, J. Watt, salon, **Dec.** *76.*
—Rippel, R., prize winner, **Sept.** *79.*
—Robbins, David, speedlight, **Nov.** *83.*
—Roberts, Hobart V., salon, **Aug.** *72.*
—Rosenthal, Joe, Naval air transport book, **June** *52.*
—Rosskam, Louise, salon, **Sept.** *70.*
—Roy, D. H., salon, **Jan.** *72.*
—Rummel, Harry, box camera, **Feb.** *58.*
—Ruohomaa, Kosti, salon, **Mar.** *65*; salon, **Mar.** *72.*
—Salzman, Monroe, salon, **Feb.** *70.*
—Samerjan, Peter, salon, **June** *71.*
—Sampson, Fred V., salon, **Aug.** *72.*
—Samuelson, Chas. T., salon, **Oct.** *68.*
—Sarra, Valentino, dream, **July** *46.*
—Schaab, John Elmer, salon, **Feb.** *71.*
—Scherschel, Frank, salon, **Nov.** *72*; children, **Dec.** *66.*
—Scherschel, J. J., children, **Dec.** *68.*
—Schilling, Sally, college contest, **Oct.** *49.*
—Schmidt, Dr. I. W., Graflex contest, **Mar.** *176.*
—Schoeni, Arthur, salon, **Nov.** *70.*
—Schroeder, Luella C., salon, **Oct.** *67.*
—Sharman, Frank, children, **Dec.** *67.*
—Shiebler, Howard A., New York School children, **Mar.** *52.*
—Shields, Forrest, PSA exhibit, **Jan.** *83.*
—Shigeta, H. K., PSA exhibit, **Jan.** *82*; salon, **May** *61-74.*
—Shuter, Michael, speedlight, **Nov.** *82*, *83.*
—Siegel, Art, salon, **Sept.** *62.*
—Smith, Bradley, salon, **Jan.** *64.*
—Smith, G. E. Kidder, architectural, **Sept.** *46.*
—Smith, Jay A., Christmas movies, **Jan.** *114*; home, movie, **Aug.** *118.*
—Snider, Orville Logan, **May** cover.
—Snyder, Ralph H., children, **Dec.** *73.*
—Sochurek, Howard J., groups, **Nov.** *56.*
—Sourla, E. G., PSA exhibit, **Jan.** *83.*
—Staab, Elmer, salon, **Nov.** *65.*
—Stefani, Bruno, salon, **Mar.** *62*, *63*; **Mar.** *68*; **Mar.** *70.*
—Steinhard, Walter, Pagano studios, **Jan.** *44*; lens oddities, **Apr.** *82*; United Nations, **June**, *44.*
—Stieglitz, Alfred, salon, **Feb.** *64*; salon, **July** *63-74.*
—Strand, Paul, Stieglitz, **July** *62.*
—Strate, Walter, salon, **Feb.** *65*; **Apr.** cover; montage salon, **Apr.** *62-74.*
—Swan, Elmer, children, **Dec.** *72.*
—Sweet, O. C., amateur models, **Apr.** *44.*
—Swetnam, James, college contest, **Oct.** *48.*
—Szasz, Suzanne, children, lily pad, **Aug.** *61*; children, **Dec.** *63.*
—Tharpe, Max, salon, **June** *62*; **June** *65*, *66*; **Aug.** *65.*
—Thorne, Pat, college contest, **Oct.** *162.*
—Tobias, M. E., box camera, **Feb.** *59*; unplanned pictures, **Apr.** *47*; child, swans, landscape, **Oct.** *46*, *47.*
—Towsley, John C., salon, **Dec.** *79.*
—Vachon, John, salon, **Jan.** *67*; **Oct.** *63.*
—Varden, Lloyd E., Printon, **Mar.** *79.*
—Vern, Ike, salon, **Sept.** *64.*
—Vilella, Joseph, salon, **Nov.** *64.*
—Vondell, John H., PSA exhibit, **Jan.** *83.*
—Wachsman, Kurt, salon, **Nov.** *62.*
—Wahleen, Eric, humor, **Mar.** *57*; baby, **Apr.** *59*, *60.*
—Weegee, salon, **Feb.** *71.*
—Weston, Edward, salon, **Jan.** *69.*
—Whitaker, William, winter, **Mar.** *48.*
—Wilbourne, Scotty, Bergman, **Sept.** *153.*
—Wilkinson, Joan, wedding, **July** *44.*
—Williams, Geo., salon, **Oct.** *64.*
—Wu, Samuel, salon, **June** *64.*
—Ylla, salon, **Oct.** *68.*

ACCESSORIES. See **"How to Make"** and **"Equipment."**

ACTION.
—hunting, **Nov.** *80.*
—speedlight, with examples by prize winners, **Nov.** *82.*
—timer, sequence, for bullet photography, **Feb.** *206.*

ADVERTISING PHOTOGRAPHY. See **"Illustration Photography."**

AERIAL PHOTOGRAPHY.
—discussed by Featherstonhaugh, **Oct.** *44*.
—film warning, Kodacolor Aero, **Feb.** *114*.
—mapping at high speed, **Aug.** *56*.

ALBUM.
—pairing mood pictures for, **July** *54*.

ANIMALS.
—cat, documentary movie of, **April** *130*.
—cocker spaniels, **June** *48*.
—dog, boy and, **Jan.** *62*.
—dogs, photographing, **June** *48*.
—marine, **Jan.** *58*.
—museums, in, **Nov.** *50*.

APERTURE.
—defined, **Mar.** *190*.

ARCHITECTURE.
—houses, landmarks, **Apr.** *52*.
—photography of, discussed fully, **Sept.** *46*.

ARMY PHOTOGRAPHY. See also **"National Defense."**
—aerial photo mapping, **Aug.** *56*.
—timer for bullet photography, **Feb.** *206*.

ART IN PHOTOGRAPHY. See also **"Composition"** and **"Salons."**
—art directors show, **July** *46*.
—Groth, John, camera as aid, **Jan.** *80*.
—mood pictures, pairing, **July** *54*.
—nude, ruling on, **Feb.** *48*.
—painting with light, **Apr.** *79*.

BACKGROUNDS.
—window shades as, **Sept.** *162*.

BACKLIGHTING.
—defined, **Mar.** *190*.
—salon examples of, **Mar.** *62-74*.

BEACH PHOTOGRAPHY.
—discussed fully by Hanson, **July** *48*.
—objects from beach, **Aug.** *44*.

BIOGRAPHY. See **"Personalities."**

BOOKS.
—arctic shooting, "Eskimos," **June** *79*.
—"Chicago," **Nov.** *54*.
—movies, on aids to, **Apr.** *118*.
—new, announced, **Jan.** *180*; **Feb.** *171*; **Mar.** *180*; **Apr.** *174*; **May** *188*; **June** *162*; **July** *184*; **Aug.** *162*; **Sept.** *116*; **Oct.** *112*; **Nov.** *112*; **Dec.** *264*.
—photo review, "Paris," **Jan.** *60*.
—photo review, "Operation Lifeline," **June** *52*.
—"Westward How!" reviewed, **July** *182*.

CABINET.
—enlarger stand, home-made, **Dec.** *164*.

CALENDAR OF PHOTOGRAPHIC EXHIBITIONS.
—forthcoming salons listed; regular feature; see "Salons."

CALENDARS.
—desk, photo, **Jan.** *100*.
—photo, how to make, **Dec.** *60*.

CAMERA.
—aerial photography, for, **Aug.** *56*, **Oct.** *44*.
—box
—child operation, **Mar.** *59*.
—using, salon of, **Feb.** *58*.
—care of, winter, **Mar.** *48*.
—early, of Disdéri, **Aug.** *62*.
—movie, mechanism of, effects, **Mar.** *118*.
—one-minute process (Land), **May** *144*.
—reflex, for unplanned pictures, **Apr.** *47*.
—repairman, O. G. Heinemann, **May** *46*.
—selecting, **May** *50*.
—stereoscopic, **Apr.** *56*.
—types, **May** *50*.
—view, the old, gag shots, **July** *51*.

CAMERA CLUB.
—criticisms, print, in, **Dec.** *118*.
—movie, ANPA, for youth, **Mar.** *117*.
—news and notes, regular feature, **Jan.** *79*; **Feb.** *92*; **Mar.** *136*; **Apr.** *162*; **May** *164*; **June** *174*; **July** *132*; **Aug.** *164*; **Sept.** *138*; **Oct.** *170*; **Nov.** *176*; **Dec.** *220*.
—PSA *1946* exhibition prints, **Jan.** *82*.
—PSA honors *47*, **Jan.** *104*.

CANDID PHOTOGRAPHY.
—"grab shots," **Mar.** *50*.
—opportunities, watching for, **Apr.** *47*.
—weddings, **July** *44*.

CANDID SHOTS.
—editor's column, regular feature, page *40*, each issue.

CHARTS. See also **"Tables."**
—camera type, **May** *108*.
—color, meter setting, **Aug.** *48*.
—darkroom layout, **Oct.** *94*.
—dynamic symmetry, **May** *81*, *154*, *156*.
—enlarger set up for Printon, **Mar.** *164*.
—enlarger stand cabinet, **Dec.** *165*.
—exposure meter, for color, **Aug.** *48*.
—film selection, **Aug.** *55*.
—film sound, **May** *126*.
—focal length, subject-image relationship, **June** *119*.
—make-up, **Nov.** *164*, *165*, *166*, *167*, *168*.
—one minute process camera (Land), **May** *146*.
—Printon guide, **Mar.** *166*.
—title frame, for titler, **May** *130*.
—viewer, stereo, **Apr.** *187*.
—wire splicing, **Dec.** *202*.

CHEMICALS.
—developing, various, characteristics of, **Oct.** *58*.
—saving, **Oct.** *50*.
—weighing, with coins, **Dec.** *230*.
—wetting agents, **Oct.** *50*.

CHILD PHOTOGRAPHERS.
—Enger, Lois Joy, **Dec.** *104*.
—Howard, Elizabeth, **Mar.** *59*.

CHILD PHOTOGRAPHY.
—baby gag shots, **Apr.** *59*.
—boy and dog ideas, **Jan.** *62*.
—Christmas movies, **Jan.** *114*.
—examples, salon, of, **Dec.** *62*.
—Mother Goose aid in, **May** *48*.
—Niclas, Yolla, treatment, **July** *54*.
—outdoor, described, **Sept.** *44*.
—school, for reports, **Mar.** *52*.

CHINA.
—paper laboratory, **Dec.** *194*.

CHRISTMAS.
—card, Popular Photography contest.
—cards from *1946*, **Dec.** *46*.
—winners, *1946*, **Apr.** *198*.
—*1947* contest announced, **Dec.** *192*.
—movies, **Jan.** *114*.

CITY PICTURES.
—architectural photography, **Sept.** *46*.
—"Chicago," book review, **Nov.** *54*.
—movies of home town, **May** *118*.
—night, **Feb.** *44*; **Aug.** *50*.
—"Paris," book review, **Jan.** *60*.

CLOSE-UP PHOTOGRAPHY. See also **"Copying"** and **"Tabletop."**
—beach objects, of, **Aug.** *44*.
—defined, **Mar.** *190*.
—groups, portrait, **Nov.** *58*.
—movie device for, **Dec.** *147*.

CLOUDS.
—printing in, **Feb.** *54*.

COLOR.
—beach photography, in, **July** *48*.
—cover picture shooting, **Mar.** *142*.
—discussed fully, **Aug.** *47*.
—Downes' comments on, **June** *138*.
—Ektachrome warning, **Feb.** *114*.
—exhibition, Philadelphia, **Jan.** *90*.
—exposure for, **Aug.** *146*.
—film
—new Kodak, **Nov.** *20*.
—new *16*-mm, **Jan.** *188*.
—Kodachrome history, **Dec.** *238*.
—Pagano studios, use of, **Jan.** *44*.
—printing, Printon process, **Mar.** *79*.
—progress in *1946*, **Feb.** *52*.
—reply to Downes, by Bender, **Sept.** *132*.
—R. R. lenses in, **Dec.** *48*.
—Technicolor cameraman, Rennahan, **Apr.** *50*.
—transparencies, cleaning, **Dec.** *184*.

COMMERCIAL PHOTOGRAPHY. See **"Illustration Photography."**

COMPOSITION.
—beginners'
—"Forecast for Tomorrow," pictorial feature, **Feb.** *82*; **Mar.** *84*; **April** *84*; **May** *82*; **July** *80*; **Oct.** *82*; **Dec.** *118*.
—criticism, print, in Camera Clubs, **Dec.** *118*.
—cropping, by, **Feb.** *60*.
—discussed by Leggett, **Dec.** *44*.
—dynamic symmetry, **May** *81*.
—effectiveness, **Dec.** *44*.
—geometry of, **May** *81*.
—montage, Strate's effects, **Apr.** *62*.
—multiple printing, **Feb.** *54*.
—Pease, Ward, on,
—criticism by clubs, **Dec.** *118*; elements, three, **Jan.** *110*; imaginative element, **March** *186*; planning, **Apr.** *170*.
—tips on, **Sept.** *52*.

CONSTRUCTION. See also **"How to Make."**
—background, window shade, **Sept.** *162*.
—cabinet, enlarger stand, **Dec.** *164*.
—densitometer, **Oct.** *80*.
—electrical aids, **Dec.** *101*.
—retouching stand, portable, **Apr.** *160*.
—titler, movie, **May** *117*.
—viewer, stereoscopic, **Apr.** *56*.

CONTESTS.
—and Markets, **Jan.** *198*; **Feb.** *198*; **Mar.** *182*; **Apr.** *196*; **May** *196*; **June** *193*; **July** *167*; **Aug.** *178*; **Sept.** *163*; **Oct.** *187*; **Nov.** *187*; **Dec.** *280*.
—Hollywood studio, **Nov.** *20*.
—National collegiate, **Oct.** *48*.
—National High School, **Sept.** *79*.
—Nature selection, **Feb.** *191*.
—Popular Photography, Christmas Card Contest
—*1947*, announced, **Dec.** *192*.
—winners, *1946*, **Apr.** *198*.
—winners' examples, **Dec.** *46*.
—winners, selecting, Graflex, **Mar.** *82*.
—winner, trials of a, **June** *100*.
—women's Kalart, **Dec.** *214*.

CONTRAST.
—controlling
—faults discussed, **May** *52*; **June** *60*.
—tonal balance, **Mar.** *156*.
—defined, **Mar.** *190*.
—fog, avoiding, **Oct.** *53*.

COPYING.
—calendar, in making photo, **Dec.** *60*.
—film choice in, **Aug.** *52*.
—negatives
—camera holder, illuminator for, **May** *80*.
—making, **Feb.** *80*.
—stand
—and illuminator for negative, **May** *80*.
—reflex, twin lens, for, **June** *166*.

DARKROOM.
—aids, see also "How To," "How to Avoid," "How to Make."
—bathroom, use as, **Oct.** *46*.
—chemicals, described, **Oct.** *58*.
—composition in, **Feb.** *61*.
—enlarger stand cabinet, **Dec.** *164*.
—fog, negative, avoiding, **Oct.** *53*.
—hanger rack, film, **June** *185*.
—issue, **October.**
—safelight, from developer jar, **Apr.** *184*.
—solutions, saving, **Oct.** *50*.
—timer setting aid, **Feb.** *156*.
—warning sign, **Oct.** *142*.
—weighing with coins, **Dec.** *230*.
—wetting agents, **Oct.** *50*.

DEPTH.
—of field, defined, **Mar.** *190*.
—of focus, defined, **Mar.** *190*.

DEVELOPERS.
—concentrated, for print control, **Oct.** *79.*
—copy negatives, formula for, **Feb.** *80.*
—defined, **Mar.** *190.*
—stains from, removing, **May** *162.*
—using, saving, **Oct.** *50.*

DEVELOPING-FILM.
—chemicals described, **Oct.** *58.*
—color, Printon process, **Mar.** *79.*
—contrast, in, see "Contrast."
—copying, in, see "Copying."
—fog, to avoid, **Oct.** *53.*
—movies, machine for football study, **Nov.** *79.*
—moving pictures, of, from screen, **Dec.** *57.*
—solarization, for, **Oct.** *56.*
—solution, saving, **Oct.** *50.*
—tank
—glass sheets, with, to save solution, **July** *183.*
—loading, simplified, **Feb.** *156.*
—wetting agents, **Oct.** *50.*

DEVELOPING-PAPER.
—camera, in (Land process), **May** *144.*
—chemicals described, **Oct.** *58.*
—contrast, controlling, **Mar.** *156*; **June** *60.*
—control, local, with concentrated developer, **Oct.** *79.*
—exposure, development, one-process camera, **May** *144.*
—faults, avoiding, **June** *60.*
—solarization, for, **Oct.** *56.*

DIAPHRAGM. See **"Aperture."**

DIFFUSION.
—city lights, of, **Feb.** *44.*
—enlarging, in, with texture screens, **Apr.** *54.*

DRYING-FILM.
—wiper, windshield, with, **Mar.** *92.*

DRYING-PRINTS. See also **"Ferrotyping."**
—and straightening, **Sept.** *59.*
—blotter, curling prevention, **Mar.** *98.*

EDUCATION.
—Bach, Clarence, teacher, **Mar.** *44.*
—children, New York photo reports, **Mar.** *52.*
—Kent State University course, **Feb.** *79.*
—Missouri University contest, **Oct.** *48.*
—veterans, of, **Mar.** *60*; **Dec.** *58.*

ELECTRICITY.
—discussed fully, **Dec.** *101.*
—footswitch for enlarger stand, **Dec.** *164.*

EMPLOYMENT IN PHOTOGRAPHY.
—news photography opportunities, **Feb.** *110.*
—veterans training, **Mar.** *60*; **Dec.** *59.*

ENLARGER.
—cabinet stand, **Dec.** *164.*
—lens, avoiding dust on, **July** *142.*
—painting with light, **Apr.** *79.*
—slide projector as, **Oct.** *160.*
—stand, cabinet, **Dec.** *164.*
—stop setting aid, to see, **Apr.** *184.*
—vibration, avoiding, **Apr.** *20*; **June** *165.*

ENLARGING.
—ABC's of, by Foldes
—borders, printing, **June** *54*; drying and straightening, **Sept.** *59*; flashlight dodging, **July** *59*; key control, **May** *57*; mounting, **Oct.** *60*; multiple printing, **Feb.** *54*; photograms, **Mar.** *54*; spotting, displaying, **Nov.** *60*; texture screens, diffusion, **Apr.** *54*; toning, **Aug.** *58*; vignetting, **Jan.** *52.*
—borders
—avoiding with gelatin mount, **Dec.** *267.*
—printing in, **June** *54.*
—calendars, photo, **Dec.** *60.*
—contrast control in, **June** *60*; **Mar.** *156.*
—cropping for composition, **Feb.** *61.*
—diffusion, texture screens, **Apr.** *54.*
—dodging
—device for, **May** *189.*
—flashlight, with, **July** *59.*
—drying and straightening prints, **Sept.** *59.*
—dust removal from negatives, **June** *106.*
—easel mount, gelatin, to avoid borders, **Dec.** *267.*
—exposure, densitometer for, **Oct.** *80.*
—flashlight, with, **July** *59.*
—key control, **May** *57.*
—montage, see "Montage."
—mounting, **Oct.** *60.*
—multiple printing, **Jan.** *206*; **Feb.** *54*; **May** *60.*
—painting with light, **Apr.** *79.*
—photograms, **Mar.** *54.*
—Printon process, **Mar.** *79.*
—slide projector for, **Oct.** *160.*
—solarization, **Oct.** *56.*
—spotting, displaying, **Nov.** *60.*
—texture screens, **Apr.** *54.*
—toning, **Aug.** *58.*
—vignetting, **Jan.** *52.*
—vibration, avoiding, **June** *165.*

EQUIPMENT. See **"Construction"** and **"How to Make."**

EXHIBITIONS. See also **"Salons."**
—art directors' 26th annual, **July** *46.*
—color process, Philadelphia, **Jan.** *90.*
—national collegiate, **Oct.** *48.*
—Photographic Society of America, *1946*, **Jan.** *82.*
—records, keeping, of, **May** *166.*
—Stieglitz, **July** *62.*

EXPOSURE.
—astronomical photography, for, **Jan.** *54.*
—color
—discussed fully, **Aug.** *47.*
—incident light, for, **Aug.** *146.*
—flashlight, for daylight fill-in, **Sept.** *56.*
—movies, for stills, from screen, **Dec.** *57.*
—multiple, see "Montage."
—printing densitometer, home made, **Oct.** *80.*
—ratings, ASA film, **Apr.** *166.*
—tables, see "Tables."
—time, avoiding vibration, **June** *184.*

FASHION PHOTOGRAPHY. See also **"Illustration Photography."**
—Pagano studio tour, **Jan.** *44.*

FERRROTYPING.
—cleaning plates, **July** *185.*
—instructions, **Sept.** *59.*
—roller, home made, **Mar.** *92.*
—rolling, **July** *195.*
—wringer, with, **May**, *104.*

FILM.
—astronomical photography, for, **Jan.** *54.*
—choice, to fit subject, **Aug.** *52.*
—hanger rack, **June** *185.*
—infrared, see "Infrared."
—Kryptar, new amateur, **Apr.** *181.*
—loading caution, **Mar.** *112.*
—pack, tabs for notes, **Jan.** *156.*
—portraiture, for, **Aug.** *52.*
—ratings, American Standards Ass'n, **Apr.** *166.*
—reel, guide for, **Oct.** *182.*

FLASH.
—battery caution, **Feb.** *102.*
—beach, at the, **July** *48.*
—cleaning bulb point, **Apr.** *104.*
—color, for, **Aug.** *47.*
—dogs, for shooting, **June** *48.*
—fill-in for outdoors, **Sept.** *56.*
—speed, by prize winners, **Nov.** *82.*
—tripper cord aid to close camera, **Apr.** *184.*

FLOODLAMPS. See also **"Lighting."**
—cooling, **Mar.** *178.*

FOCUSING. See also **"Close-up Photography,"** and **"Copying."**
—rangefinder, wrist holder, **July** *187.*
—depth of field, focus, defined, **Mar.** *190.*

FORECAST FOR TOMORROW.
—beginners' work, **Feb.** *82*; **Mar.** *84*; **Apr.** *84*; **May** *82*; **July** *80*; **Oct.** *82*; **Dec.** *106.*

FORMULAS.
—chemicals used in, description of, **Oct.** *58.*
—cleaner for transparencies, **Dec.** *184.*
—developer for copy negatives, **Feb.** *80.*
—optical, for reducing images, **Feb.** *80.*
—reducer, Farmer's, **Oct.** *158.*
—toning, **Aug.** *58.*

FREE-LANCE PHOTOGRAPHY. See also **"Markets"** and **"News Photography."**
—Timberman, Elizabeth, story of, **Feb.** *51.*

GLOSSARY.
—definition of photographic terms, **Mar.** *190.*

GREETING CARDS. See **"Christmas."**

HISTORY OF PHOTOGRAPHY.
—Disdéri, André, story of, **Aug.** *62.*
—progress, *1946*, **Feb.** *52.*

HOW TO:
—adapt
—large camera to 35-mm film, **May** *80.*
—phonograph for sound movies, **Feb.** *117.*
—slide projector as enlarger, **Oct.** *160.*
—viewer for transparency stereoscope, **Apr.** *56.*
—clean
—ferrotype plates, **July** *185.*
—flashbulb points, **Apr.** *104.*
—mounts, **Oct.** *110.*
—transparencies, **Dec.** *184.*
—cool
—floodlamps, **Mar.** *178.*
—solutions, **Mar.** *204.*
—diffuse, see "Diffusion."
—eliminate, see also "How to Avoid."
—vibration
—camera, **June** *184.*
—enlarger, **Apr.** *20.*
—file
—instruction books, **June** *184.*
—keep
—floodlamp cool, **Mar.** *178.*
—instruction books, **June** *184.*
—solutions cool, **Mar.** *204.*
—mount
—paper, for borderless prints in enlarging, **Dec.** *267.*
—prints, **Oct.** *60.*
—organize your movies, **July** *117.*
—pour developer, **Dec.** *263.*
—prevent, see also "How to Avoid."
—curling
—blotter roll, **Mar.** *98.*
—prints, **Sept.** *59.*
—slipping of print tongs, **Mar.** *92.*
—temperatures, high
—floodlamp, **Mar.** *178.*
—solutions, **Mar.** *204.*
—vibration
—camera, **June** *184.*
—enlarger, **Apr.** *20.*
—raise movie screen, **Feb.** *120.*
—reduce images in enlarger, **Feb.** *80.*
—remove
—dust from negatives, **June** *106.*
—stains, developer, **May** *162.*
—save developing solution, **July** *183.*
—select a camera, **May** *50.*
—tone prints, **Aug.** *58.*

HOW TO AVOID:
—battery waste, **Feb.** *102.*
—buckling, cracking in ferrotyping, **July** *195.*
—curling
—blotter roll, **Mar.** *98.*
—prints, **Sept.** *59.*
—dust on enlarger, **July** *142.*
—faults in negatives, **May** *52.*
—fog
—negatives, in, **May** *52.*
—prints, in, **June** *60.*
—reticulation, **Mar.** *195.*
—streaks, film markings, **Oct.** *53.*
—vibration
—camera, **June** *184.*
—enlarger, **Apr.** *20.*

HOW TO MAKE:
—adhesive, mounting, **Feb.** *80.*
—background, window shade, **Sept.** *162.*
—borders, print, **June** *54.*
—cabinet, enlarger stand, **Dec.** *164.*

—copy negatives, **Feb.** *80.*
—copying stand
—and illuminator for negatives, **May** *80.*
—for twin-lens reflex, **June** *166.*
—Christmas cards, **Dec.** *46.*
—densitometer, **Oct.** *80.*
—darkroom from bathroom, **Oct.** *46.*
—dissolve shots for movies; **Dec.** *140.*
—electrical aids, **Dec.** *101.*
—enlarger stand cabinet, **Dec.** *164.*
—flattening press, **Sept.** *59.*
—guide to adjust film reel, **Oct.** *182.*
—handle for Keystone camera, **Nov.** *138.*
—holder
—light clamp for, **June** *184.*
—lens, from sponge, **June** *184.*
—illuminator for movie titler, **Feb.** *132.*
—light trap, projector, **June** *136.*
—mask for 35-mm film in large cameras, **May** *80.*
—montages
—movie, **Dec.** *144.*
—reflection on ornament, **Jan.** *206.*
—Shigeta's methods, **May** *60.*
—Strate's methods, **Apr.** *62.*
—movie
—dissolve shots, **Dec.** *140.*
—film slitter, **Dec.** *273.*
—handle, Keystone camera, **Nov.** *138.*
—montages, **Dec.** *144.*
—parallax correction device, **Dec.** *147.*
—titler, **May** *117.*
—titler illuminator, **Feb.** *132.*
—novelties
—calendars, **Jan.** *100*; **Dec.** *60.*
—plastic photo mounts, **Dec.** *50.*
—stamps, **Feb.** *80.*
—parallax correction device, **Dec.** *147.*
—photograms, **Mar.** *54.*
—pictures with light, **Apr.** *79.*
—portable
—retouching stand, **Apr.** *160.*
—tripod rest, **June** *184.*
—press, flattening, **Sept.** *59.*
—print roller, **Mar.** *92.*
—reflector for outdoor portraits, **Aug.** *81.*
—retouching stand, portable, **Apr.** *160.*
—roller, print, **Mar.** *92.*
—safelight, from developer jar, **Apr.** *184.*
—slide container, **Feb.** *156.*
—slides from negatives, **May** *80.*
—slitter, movie film, **Dec.** *273.*
—stamps, photographic, **Feb.** *80.*
—stand, enlarger cabinet, **Dec.** *164.*
—stereoscopic pictures, **Apr.** *56.*
—titler, movie, **May** *117.*
—illuminator for, **Feb.** *132.*
—tripod
—head cover, **Feb.** *156.*
—rest, portable, **June** *184.*
—viewer, stereoscopic, **Apr.** *56.*

HOW TO PHOTOGRAPH:
—action, see "Action."
—animals, see "Animals."
—beach objects, **Aug.** *44.*
—children, see "Child Photography."
—close-ups, see "Close-up Photography."
—color, see "Color."
—cover, with home props, **Mar.** *142.*
—dissolve shots for movies, **Dec.** *140.*
—dogs, **June** *48.*
—eclipses, **Jan.** *54.*
—movie screen, **Dec.** *57.*
—outdoors, see "Outdoor Photography."
—people, see "Portraiture."
—planets, **Jan.** *54.*
—stars, skies, **Jan.** *54.*
—tabletop titles, **Dec.** *108.*
—weddings, **July** *44.*

HOW TO USE:
—alcohol to clean ferrotype plates, **July** *185.*
—camera
—box, **Feb.** *58*; **Mar.** *59.*
—large, for 35-mm film, **May** *80.*
—reflex, for unplanned pictures, **Apr.** *47.*
—stereoscopic pictures, for, **Apr.** *56.*
—chemicals economically, **Oct.** *50.*
—coins for weighing, **Dec.** *230.*
—developer jar for safelight, **Apr.** *184.*
—electricity, **Dec.** *101.*
—enlarger for pictures with light, **Apr.** *79.*
—film pack tabs for records, **Jan.** *156.*
—flashlight for dodging, **July** *59.*
—gelatin mounting to avoid border printing, **Dec.** *267.*
—glass ballots to cool solutions, **Mar.** *204.*
—glass sheets to save solutions, **July** *183.*
—makeup for portraiture, **Nov.** *52.*
—music for movies, **Feb.** *117.*
—plastics for novelties, **Dec.** *50.*
—phonograph for sound movies, **Feb.** *117.*
—slide projector as enlarger, **Oct.** *160.*
—texture screens, **Apr.** *54.*
—35-mm film in large camera, **May** *80.*
—viewer, for stereoscope **Apr.** *56.*
—window shade as background, **Sept.** *162.*
—wringer, for ferrotyping, **May** *104.*

ILLUSTRATION PHOTOGRAPHY.
—methods, Hoyningen-Huene, **Nov.** *48.*
—models, finding amateur, **Apr.** *44.*
—Pagano studios, in, **Jan.** *44.*
—veteran training, in, **Mar.** *60.*

INFRARED PHOTOGRAPHY.
—forgery detection, **Nov.** *44.*
—new advances in, **Sept.** *50.*

INTERESTING EXPERIENCES. See also **"War Photography,"** and **"Personalities."**
—contest winner, of a, **June** *100.*
—Cartier-Bresson career, **Jan.** *56.*
—Eskimos, shooting, **June** *79.*
—Pacific, in the, **June** *52.*
—Pagano studio visit, **Jan.** *44.*
—six year old, of, with box camera, **Mar.** *59.*

LANDSCAPE PHOTOGRAPHY.
—mountains, **July** *56.*
—night, at, **Aug.** *50.*
—summer, salon examples, **Aug.** *65.*
—"Westward How!" reviewed, **July** *182.*

LAW IN PHOTOGRAPHY.
—nude, court decision on the, **Feb.** *48.*

LENS.
—aperture, defined, **Mar.** *190.*
—bubbles, **Dec.** *218.*
—depth of field, defined, **Mar.** *190.*
—enlarger, avoiding dust on, **July** *142.*
—holder, sponge, **June** *184.*
—rapid rectilinear, use of, **Dec.** *48.*
—Zeiss collection analyzed, **Apr.** *82.*

LIGHTING.
—advice on, Hoyningen-Huene, **Nov.** *48.*
—architectural photography, for, **Sept.** *46.*
—back
—defined, **Mar.** *190.*
—salon shots with, **Mar.** *62-74.*
—boy and dog, for, **Jan.** *62.*
—city, at night, **Feb.** *44*; **Aug.** *50.*
—color, for, discussed fully, **Aug.** *47.*
—cooling floodlamp, **Mar.** *178.*
—cover picture, for, **Mar.** *142.*
—electricity, use in, **Dec.** *101.*
—film for teaching, **July** *173.*
—flash, see "Flash."
—floodlamp, cooling, **Mar.** *178.*
—holder for clamp, **June** *184.*
—incident, measuring for color, **Aug.** *146.*
—infrared, **Sept.** *50.*
—night, city, **Feb.** *44*; **Aug.** *50.*
—indoor, see "Outdoor Photography."
—Pagano studio ideas, **Jan.** *44.*
—portrait, see "Portraiture."
—speed, prize winners, **Nov.** *82.*

MAGAZINES.
—news, notes, every issue.
—Popular Photography features, see "Popular Photography."

MAKE-UP.
—portraiture, **Nov.** *52.*

MARKETS.
—contests and, see, "Contests."

METHODS. See also **"Processes."**
—montage, see "Montage."
—paper negatives, **May** *60.*
—solarization, **Oct.** *56.*

MINIATURE PHOTOGRAPHY. See also **"Candid Photography."**
—convention pictures, **Dec.** *268.*
—Cartier-Bresson technique, **Jan.** *56.*

MODEL.
—beach, at the, **July** *48.*
—finding amateur, **Apr.** *44.*
—make-up for, **Nov.** *52.*
—posing
—groups, **Nov.** *56*; *58.*
—Hoyningen-Huene advice, **Nov.** *48.*

MONTAGE.
—movie, Dec. *144.*
—multiple printing, **Feb.** *54.*
—reflections on ornament, **Jan.** *206.*
—Shigeta's methods, **May** *60.*
—Strate's methods, **Apr.** *62.*

MOTION PICTURES.
—accident prevention, in, **Jan.** *113.*
—aquarium, **Jan.** *58.*
—camera
—handle, **Nov.** *138.*
—lens selection, use, **June** *117.*
—mechanism, **Mar.** *118.*
—cat, documentary movie of, **Apr.** *130.*
—Christmas festivities, **Jan.** *114.*
—close-ups, accessory, **Dec.** *147.*
—color
—film, new 16-mm, **Jan.** *188.*
—Technicolor cameraman, **Apr.** *50.*
—continuity, advice on, **Oct.** *117.*
—developing machine for football study, **Nov.** *79.*
—dissolving shots, **Dec.** *140.*
—eclipse, of, **Jan.** *54.*
—editing
—advice on, **Nov.** *118.*
—home sequence, **July** *117.*
—travelogue, **Dec.** *132.*
—exhibiting, **July** *117.*
—family, filming the, **July** *118.*
—film
—film, new 16-mm, **Jan.** *188.*
—marking, for identification, **Oct.** *142*
—handle, camera, **Nov.** *138.*
—home, about the, **July** *118.*
—home town, filming, **May** *118.*
—ideas, books on, **Apr.** *118.*
—identifying rolls, **Jan.** *100.*
—lenses, selection and use, **June** *117.*
—letter, as, **Apr.** *117.*
—Macbeth, by amateurs, **Sept.** *95.*
—music with, **Feb.** *117.*
—new home movies, regular feature, **Jan.** *122*; **Feb.** *126*; **Mar.** *128*; **Apr.** *132*; **May** *134*; **June** *126*; **July** *120*; **Aug.** *126*; **Sept.** *98*; **Oct.** *120*; **Nov.** *120*; **Dec.** *148.*
—oil can, handy aid, **Apr.** *128.*
—organizing, **July** *117.*
—parallax correction, **Dec.** *147.*
—planning, **Oct.** *134.*
—projector
—light trap, **June** *136.*
—oil can, handy aid, **Apr.** *128.*
—safeguards, **Feb.** *124.*
—projection
—advice on exhibiting, **July** *117.*
—music with, **Feb.** *117.*
—safeguards, **Feb.** *124.*
—sequence, advice on, **Oct.** *117.*
—sound, Armour research development, **May** *120.*
—stroboscopic effect, **Mar.** *118.*
—transitions, **Feb.** *118.*
—Rennahan, Ray, Technicolor man, **Apr.** *50.*
—safeguards, projection, **Feb.** *124.*
—scenario
—Christmas festivities, **Jan.** *114.*
—home sequence, **July** *118.*
—how to write, **Nov.** *117.*
—ideas from books, **Apr.** *118.*

MOTION PICTURES—Cont'd.
—sequence advice, **Oct.** *117.*
—three scene idea, **Sept.** *96.*
—value of, instructions for, **Nov.** *117.*
—screen
—movies of, **Mar.** *118.*
—stills of, **Mar.** *118*; **Dec.** *57.*
—sequence, advice on, **Oct.** *117.*
—slitter, film, **Dec.** *273.*
—sound, Armour research development, **May** *120.*
—special effects, **Dec.** *131.*
—stills from screen, **Mar.** *118*; **Dec.** *57.*
—stroboscopic effect, **Mar.** *118.*
—subjects, home, **July** *118*; **Aug.** *118.*
—titler
—home-made, **May** *117.*
—illuminator for, **Feb.** *132.*
—titling
—clever, **Aug.** *117.*
—summer travelogue, **Dec.** *132.*
—three scene treatment, **Sept.** *96.*
—transitions, **Feb.** *118.*
—travelogue editing, **Dec.** *132.*
—underwater effects, **Dec.** *131.*
—United Nations, at the, **June** *44.*
—youth organization, **Mar.** *117.*

MOUNTING.
—adhesive for, **Feb.** *80.*
—applicators, with adhesive, **Mar.** *92.*
—cleaning, **Oct.** *110.*
—discussed fully, **Oct.** *60.*
—dry, described, **Oct.** *60.*
—folders, for convention pictures, **Dec.** *268.*
—plastics, in, **Dec.** *50.*
—slides, **May** *80.*
—stereoscopic viewing, for, **Apr.** *56.*

NATIONAL DEFENSE.
—aerial photo mapping, **Aug.** *56.*
—naval air transport history, "Operation Lifeline," reviewed, **June** *52.*

NAVY PHOTOGRAPHY.
—"Operation Lifeline," naval air transport history, **June** *52.*

NEGATIVES.
—faults, avoiding, **May** *52.*
—fog, discussed fully, **Oct.** *53.*
—solarization, **Oct.** *56.*

NEWS PHOTOGRAPHY.
—advice on group shots, **Nov.** *56.*
—Armiger, Ben, career of, **Dec.** *113.*
—baseball shot, by Maloney, **June** *59.*
—Kent State U., course, **Feb.** *79.*
—Merrill, Jean Gainfort, **Dec.** *251.*
—music festival, by Mascione, **June** *59.*
—opportunities in, **Feb.** *110.*
—scoop pictures, Downes' comment, **Aug.** *99.*
—United Nations, **June** *44.*

NIGHT PICTURES.
—advice on, **Aug.** *50.*
—city light effects, **Feb.** *44.*

NOVELTIES.
—stamps, photographic, **Feb.** *80.*
—photo-plastics, **Dec.** *50.*

NUDE PHOTOGRAPHY.
—art, as, Mitchell case decision, **Feb.** *48.*
—Shaw comment, **Feb.** *49.*

OUTDOOR PHOTOGRAPHY.
—advice on, **June** *80.*
—beach, at the, **July** *48.*
—children's portraits, **Sept.** *44.*
—color, in, **Aug.** *47.*
—flash fill-in for, **Sept.** *56.*
—hunting, **Nov.** *80.*
—mountains, **July** *56.*
—night, at, **Feb.** *44*; **Aug.** *50.*
—Oklahoma, **Sept.** *80.*
—portraiture
—beach, at the, **July** *48.*
—children, **Sept.** *44.*
—reflector for, **Aug.** *81.*
—planning, by Pease, **Nov.** *146.*
—ranch, **July** *79.*
—"Westward How!" reviewed, **July** *182.*
—winter, see "Winter Photography."

PAPER. See also **"Printing,"** and **"Developing-Paper."**
—laboratory, in China, **Dec.** *194.*

PAPER NEGATIVES.
—Shigeta's methods, **May** *60.*
—solarization, **Oct.** *56.*

PERSONALITIES. See also **"Candid shots"** and **"Press."**
—Abbott, Berenice, advice by, **Dec.** *56.*
—Armiger, Ben, news photographer, **Dec.** *113.*
—Arnold, Russ, advice by, **Dec.** *56.*
—Bach, Clarence, teacher, **Mar.** *44.*
—Bluestone, Henry, chief Pagano photog., **Jan.** *44.*
—Blumenfield, Erwin, advice by, **Dec.** *55.*
—Caniff, Milton, cartoonist, **June** *50.*
—Cartier-Bressen, Henry, photog. from Paris, **Jan.** *56.*
—Comport, Robert, professional photog., **July** *53.*
—Coster, Gordon, advice by, **Dec.** *55.*
—Davis, B. G., traveler photog., **Dec.** *30.*
—de Dienes, Andre, fashion, cover photog., **Mar.** *174.*
—De Poneins, Gontran, Eskimos, **June** *79.*
—Disdéri, André, photog. to Napoleon III, **Aug.** *62.*
—Enger, Lois Joy, child photog., **Dec.** *104.*
—Fellig, Arthur, "Weegee," advice by, **Dec.** *55.*
—Groth, John, artist, **Jan.** *80.*
—Hatch, Marion Charles, newspaper man, photog., **Nov.** *47.*
—Heinemann, O. G., camera surgeon, **May** *46.*
—Howard, Elizabeth, child photog., **Mar.** *59.*
—Hoyningen-Huene, career, methods, **Nov.** *48.*
—Leaf, Earl, globe-trotter, **Dec.** *261.*
—Matsumoto, Tosh, fashion-photog., **Apr.** *61.*
—Moholy-Nagy, L., influence of, **Dec.** *53.*
—Munkacsi, Martin, famous photog., **Apr.** *16.*
—Newhall, Beaumont, advice by, **Dec.** *54.*
—Niclas, Yolla, child photography, **July** *54.*
—Pagano, Bert and Guy, commercial studio, **Jan.** *44.*
—Paul, Elliot, author, **Jan.** *60.*
—Rennahan, Ray, Technicolor cameraman, **Apr.** *50.*
—Scherschel, Frank, advice by, **Dec.** *54.*
—Shigeta, Harry K., famous photog., **May** *60.*
—Steichen, Edward, judging Graflex contest, **Mar.** *82.*
—Stieglitz, Alfred, appraisal, salon, **July** *62.*
—Strand, Paul, advice by, **Dec.** *56.*
—Stryker, Roy, advice by, **Dec.** *54.*
—Szasz, Suzanne, Hungarian photog., **Aug.** *61.*
—Timberman, Elizabeth, free lance, **Feb.** *51.*
—"Weegee," Arthur Fellig, advice by, **Dec.** *55.*

PETS. See **"Animals."**

PHOTOGRAM.
—discussed fully, **Mar.** *54.*
—painting with light, **Apr.** *79.*

PHOTOGRAPHY.
—aerial, see "Aerial Photography."
—aquarium, **Jan.** *58.*
—adventures in, by Pease, **Sept.** *130.*
—architectural, see "Architecture."
—astronomical, **Jan.** *54.*
—beach objects, of, **Aug.** *44.*
—candid, see "Candid Photography."
—Caniff, Milton, use by, **June** *50.*
—college courses in, **Feb.** *79.*
—cover, with home props, **Mar.** *142.*
—criminology, in, forgery detection, **Nov.** *44.*
—decade of Popular Photography, **May** *44.*
—future of, **Apr.** *102*; **June,** *168.*
—grab shots, **Mar.** *50*; **Apr.** *47.*
—group
—advice on, **Nov.** *56.*
—close-up, **Nov.** *58.*
—identifying persons in, **Sept.** *144.*
—historical landmarks, of, **Apr.** *52.*
—hunting, **Nov.** *80.*
—infrared, see "Infrared Photography."
—Land one-minute process, **May** *144.*
—Let's Talk, Downes' column, **Apr.** *102*; **May** *186*; **June** *138*; **July** *84*; **Aug.** *99.*
—marine, **Jan.** *58.*
—military, see "National Defense."
—morale building of war veterans, in, **Dec.** *59.*
—museum, in the, **Nov.** *50.*
—night, see "Night Pictures."
—occupational therapy, in, **Dec.** *59.*
—one-minute (Land) process, **May** *144.*
—outdoor, see "Outdoor Photography."
—people, salon, **Sept.** *62.*
—pioneer in, Disdéri, **Aug.** *62.*
—progress in *1946*, **Feb.** *52.*
—record, **Apr.** *52.*
—school reports, in, **Mar.** *52.*
—speedlight, by prize winners, **Nov.** *82.*
—sports, movie film developing machine for, **Nov.** *79.*
—stereoscopic, **Apr.** *56.*
—tabletop, see "Tabletop Photography."
—technique of nine masters, **Dec.** *53.*
—underwater, **Jan.** *58.*
—United Nations, at, **June** *44.*
—women, of, **Feb.** *62.*

PICTORIAL FEATURES. Stories told entirely in pictures and captions.
—accident prevention, movies, **Jan.** *113.*
—beginners' pictures, see "Forecast for Tomorrow."
—box camera salon, **Feb.** *58.*
—puzzle pictures, **May** *79.*
—slides from negatives, **May** *80.*
—Wahleen humor
—indoor portraits, **June** *57.*
—horizon level, **Aug.** *79.*
—self portraits, **May** *55.*
—window gag, **Mar.** *57.*
—view camera, **July** *51.*
—women, by famous photographers, **Feb.** *62-74.*

PICTORIAL PHOTOGRAPHY. See also **"Composition."**
—backlighting, salon examples, **Mar.** *62-74.*
—beginners' examples, see "Forecast for Tomorrow."
—Cartier-Bresson's style, **Jan.** *56.*

PICTURES. See also **"Salon"** and **"Salon Features."**
—beginners, see "Forecast for Tomorrow."
—puzzle, **May** *79.*
—women, **Feb.** *62-74.*

PLASTICS.
—photo novelties, **Dec.** *50.*

POPULAR PHOTOGRAPHY.
—Christmas card contest
—*1946* winners, **Apr.** *198.*
—*1947* contest announced, **Dec.** *192.*
—darkroom issue, **October.**
—decade of, **May** *44.*
—salon issue, **December.**
—traveling salon schedules, see "Salons."

PORTRAITURE.
—aid to amateurs, by PSA, **Apr.** *98.*
—background with window shades, **Sept.** *162.*
—beach, at the, **July** *48.*
—boy and dog, **Jan.** *62.*
—candid, see "Candid Photography."
—children, see "Child Photography."
—close-up
—advice on, **Nov.** *58.*
—color, in, **Aug.** *47.*
—convention subjects, **Dec.** *268.*
—cover picture shooting, **Mar.** *142.*
—Disdéri, pioneer in, **Aug.** *62.*
—film choice for, **Aug.** *52.*
—flashlight dodging, **July** *59.*
—group
—close-up, **Nov.** *58.*
—identification in, **Sept.** *144.*
—press photogs., advice in, **Nov.** *56.*

—Hoyningen-Huene demonstrates, **Nov.** *48.*
—lenses, rapid rectilinear, in, **Dec.** *48.*
—lighting
—boy and dog, for, **Jan.** *62.*
—cover picture, for, **Mar.** *142.*
—flash, with daylight, **Sept.** *56.*
—make-up for, **Nov.** *52.*
—models, finding amateur, **Apr.** *44.*
—mood, pairing for, **July** *54.*
—Niclas, Yolla, treatment, **July** *54.*
—outdoor
—beach, at the, **July** *48.*
—children, **Sept.** *44.*
—flash fill-in, **Sept.** *56.*
—reflector, home made, for, **Aug.** *81.*
—rapid rectilinear lenses for, **Dec.** *48.*
—self, Wahleen gag shot, **May** *55.*
—viewing aid auxiliary, **June** *185.*
—Wahleen gags
—self, **May** *55.*
—barring spectators, **June** *57.*

PRESS.
—news and notes on press photographers, every issue.

PRINT CRITICISM.
—in camera clubs, **Dec.** *118.*

PRINTING. See also **"Enlarging."**
—borders, **June** *54.*
—color, Printon process, **Mar.** *79.*
—contrast control, **Mar.** *156.*
—control with concentrated developer, **Oct.** *79.*
—diffusion in, **Apr.** *54.*
—dodging, flashlight, **July** *59.*
—drying and straightening prints, **Sept.** *59.*
—faults in, **June** *60.*
—flashlight for darkening areas, **July** *59.*
—framing, displaying, **Nov.** *60.*
—key control, **May** *57.*
—Leco service, methods of, **Feb.** *84.*
—montage, see "Montage."
—mounting, **Oct.** *60.*
—multiple, see "Montage."
—painting with light, **Apr.** *79.*
—photograms, see "Photograms."
—solarization, **Oct.** *56.*
—spotting, **Nov.** *60.*
—stamps, photographic, **Feb.** *80.*
—texture screens
—discussed fully, **Apr.** *54.*
—for borders, **June** *54.*
—toning
—discussed fully, **Aug.** *58.*
—sulfide, **Oct.** *183.*
—varnishing, **Nov.** *60.*
—vignetting, **Jan.** *52.*

PROCESSES. See also **"Methods."**
—one-minute in camera (Land), **May** *144.*

PROCESSING. See also **"Developing-Film"** and **"Developing-Paper."**
—Leco plant described, **Feb.** *84.*
—speed, Kalart system, **Feb.** *106.*

PROFESSIONAL PHOTOGRAPHY. See **"Illustration Photography."**

PROJECTION. See also **"Motion Pictures."**
—slides from black-and-white negatives, **May** *80.*
—slide box, home-made, **Feb.** *156.*

PROJECTOR.
—enlarging with, **Oct.** *160.*
—movie, see "Motion Pictures."
—tray for slides on tripod, **Oct.** *142.*

REDUCTION.
—formula, Farmer's, **Oct.** *158.*
—image, optical formula for, **Feb.** *80.*

RETOUCHING.
—print, **Nov.** *60.*
—stand for, **Apr.** *160.*

SALON.
—calendar of forthcoming, regular features, **Jan.** *96*; **Feb.** *178*; **Mar.** *176*; **Apr.** *172*; **May** *184*; **June** *92*; **July** *186*; **Aug.** *144*; **Sept.** *150*; **Oct.** *166*; **Nov.** *161.*
—mailing prints, aid in, **Apr.** *184.*
—photography, Pease discusses, **July** *170.*
—Popular Photography, traveling, schedules, **Jan.** *20*; **Feb.** *20*; **Mar.** *20*; **Apr.** *20*; **May** *20*; **June** *20*; **July** *20*; **Aug.** *20*; **Sept.** *20*; **Oct.** *156*; **Nov.** *138*; **Dec.** *257.*
—record of entries in, **May** *167.*

SALON FEATURES.
—amateur-professional, comparative, **Oct.** *62-74.*
—art directors' show, **July** *46.*
—backlighting, **Mar.** *62-74.*
—beach models, **July** *48.*
—beach objects, **Aug.** *44.*
—backlighting, **Mar.** *62-74.*
—beginners', see "Forecast for Tomorrow."
—box camera, **Feb.** *58.*
—Cartier-Bresson, **Jan.** *56.*
—chance shots, **Apr.** *47*; **Mar.** *50.*
—children, **May** *48*; **Dec.** *62-74.*
—comparative, amateur-professional, **Oct.** *62-74.*
—composition, **Sept.** *52.*
—holiday, **Dec.** *75-89.*
—issue, **December.**
—montage, **Apr.** *62-74.*
—night lights, **Feb.** *44*; **Aug.** *50.*
—nine to five, **Nov.** *62-74.*
—"Paris," book review, **Jan.** *60.*
—people, **Sept.** *62-74.*
—prize winning pictures, **Sept.** *79.*
—PSA exhibition, **Jan.** *82-83.*
—random, **January** *64-74.*
—Shigeta, **May** *62-74.*
—Stieglitz, **July** *62-74.*
—speedlight, **Nov.** *82.*
—summer, **August** *64-74.*
—variety, **June** *62-74.*
—women, **Feb.** *62.*

SCENARIO.
—Christmas, festivities, **Jan.** *114.*
—home sequence, **July** *118.*
—how to write, **Nov.** *117.*
—ideas from books, **April** *118.*
—sequence advice, **Oct.** *117.*
—three scene idea, **Sept.** *96.*

SCHOOL.
—Bach, Clarence, teacher, **Mar.** *44.*
—Kent State University course, **Feb.** *79.*
—national collegiate, contest, **Oct.** *48.*
—New York photo reports, **Mar.** *52.*
—veterans, for, **Mar.** *60*; **Dec.** *59.*

SHORT-STOP.
—acetic acid described, **Oct.** *58.*
—compounding, **Oct.** *50.*

SHUTTER.
—ball bearing, old, **Dec.** *215.*
—focal plane, defined, **Mar.** *190.*

SLIDES.
—black-and-white negatives from, **May** *80.*
—box, for, home-made, **Feb.** *156.*
—tray for, on tripod, **Oct.** *142.*

SNOW PHOTOGRAPHY.
—Macfie discusses, **Mar.** *48.*
—Pease discusses, **Feb.** *104.*

SOLARIZATION.
—instruction in, **Oct.** *56.*

SPORTS PHOTOGRAPHY.
—football, filming, for study, **Nov.** *79.*
—hunting, **Nov.** *80.*

SPOTTING. See also **"Retouching."**
—instructions, **Nov.** *60.*

STAMPS.
—photographic, **Feb.** *80.*

STEREOSCOPIC PHOTOGRAPHY.
—discussed fully, **Apr.** *56.*

STIEGLITZ.
—appraisal, by Strand, **July** *62.*
—discussion of, by Downes, **July** *64.*

STILL LIFE.
—beach objects, **Aug.** *44.*

SUBJECTS. See also **"How to Photograph."**
—aerial, see "Aerial Photography."
—architectural, see "Architecture."
—effectiveness, **Dec.** *44.*
—home, as movie, **July** *118.*
—home, at, for movie, **Aug.** *118.*
—home town, as, **May** *118.*
—houses, **Apr.** *52*; **Dec.** *242.*
—landmarks, **Apr.** *52.*
—Oklahoma, in, **Sept.** *80.*
—painting with light, **Apr.** *79.*
—streets, old, **Dec.** *242.*

SUCCESS IN PHOTOGRAPHY.
—Armiger, Ben, press photog., **Dec.** *113.*
—Godowsky, Leopold, Kodachrome pioneer, **Dec.** *238.*
—Mannes, Leopold, Kodachrome pioneer, **Dec.** *238.*
—Merrill, Jean Gainfort, **Dec.** *251.*
—Niclas, Yolla, **July** *54.*

SUMMER.
—beach photography, **July** *48.*
—salon, **Aug.** *64-74.*

TABLES.
—color temperature, various light sources, **Aug.** *153.*
—current carrying electric wire, **Dec.** *200, 210.*
—exposure for flash fill-in in sunlight, **Aug.** *154.*
—exposure, floodlamp, for color, **Aug.** *155.*
—exposure for open-and-shut flash technique for color, **Aug.** *156.*
—lens, movie
—field sizes, *8*-and *16*-mm Ciné-Kodak, **June** *118.*
—subject type, **June** *119.*

TABLETOP PHOTOGRAPHY.
—beach objects, with, **Aug.** *44.*
—yearbook, titles, for, **Dec.** *108.*

TRADE NOTES AND NEWS.
—new products and news of the industry, **Jan.** *85*; **Feb.** *86*; **Mar.** *86*; **Apr.** *86*; **May** *84*; **June** *82*; **July** *82*; **Aug.** *82*; **Sept.** *82*; **Oct.** *84*; **Nov.** *84*; **Dec.** *114.*

TRAVEL PICTURES.
—movies, editing, **Dec.** *132.*

TRICKS.
—border printing, **June** *54.*
—movie effects, **Dec.** *131.*
—painting with light, **Apr.** *79.*
—reflections, double exposure, **Jan.** *206.*
—solarization, **Oct.** *56.*

TRIPOD.
—head cover, **Feb.** *156.*
—rest, portable, **June** *184.*
—tray, for slides, **Oct.** *142.*

VACATION PHOTOGRAPHY. See also **"Travel"** and **"Outdoor Photography".**
—beach objects, **Aug.** *44.*
—beach photography, **July** *48.*
—hunting, **Nov.** *80.*
—movies, editing, **Dec.** *132.*
—mountain, **July** *56.*
—Oklahoma, **Sept.** *80.*
—ranch, **July** *79.*
—"Westward How!", reviewed **July** *182.*

VETERANS.
—morale building, photography in, **Dec.** *59.*
—camera training for jobs, **Mar.** *60.*

WEDDING PHOTOGRAPHY.
—described, **July** *44.*

WINTER PHOTOGRAPHY.
—care of camera in, **Mar.** *48.*
—discussed
—by Macfie, **Mar.** *48.*
—by Pease, **Feb.** *104.*

WOMEN. See also **"Personalities."**
—contest for, Kalart, **Dec.** *214.*
—models at the beach, **July** *48.*
—nude, court decision on, **Feb.** *48.*
—photographs, by famous photogs., **Feb.** *82-74.*

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